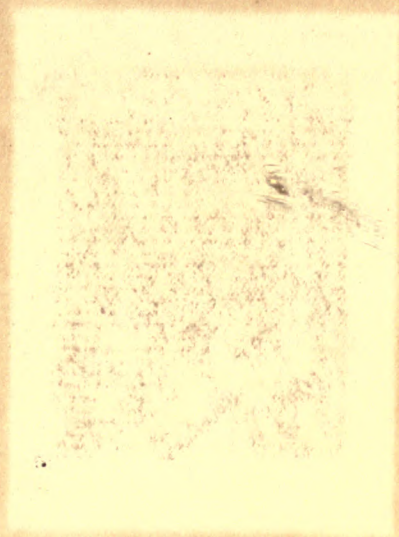
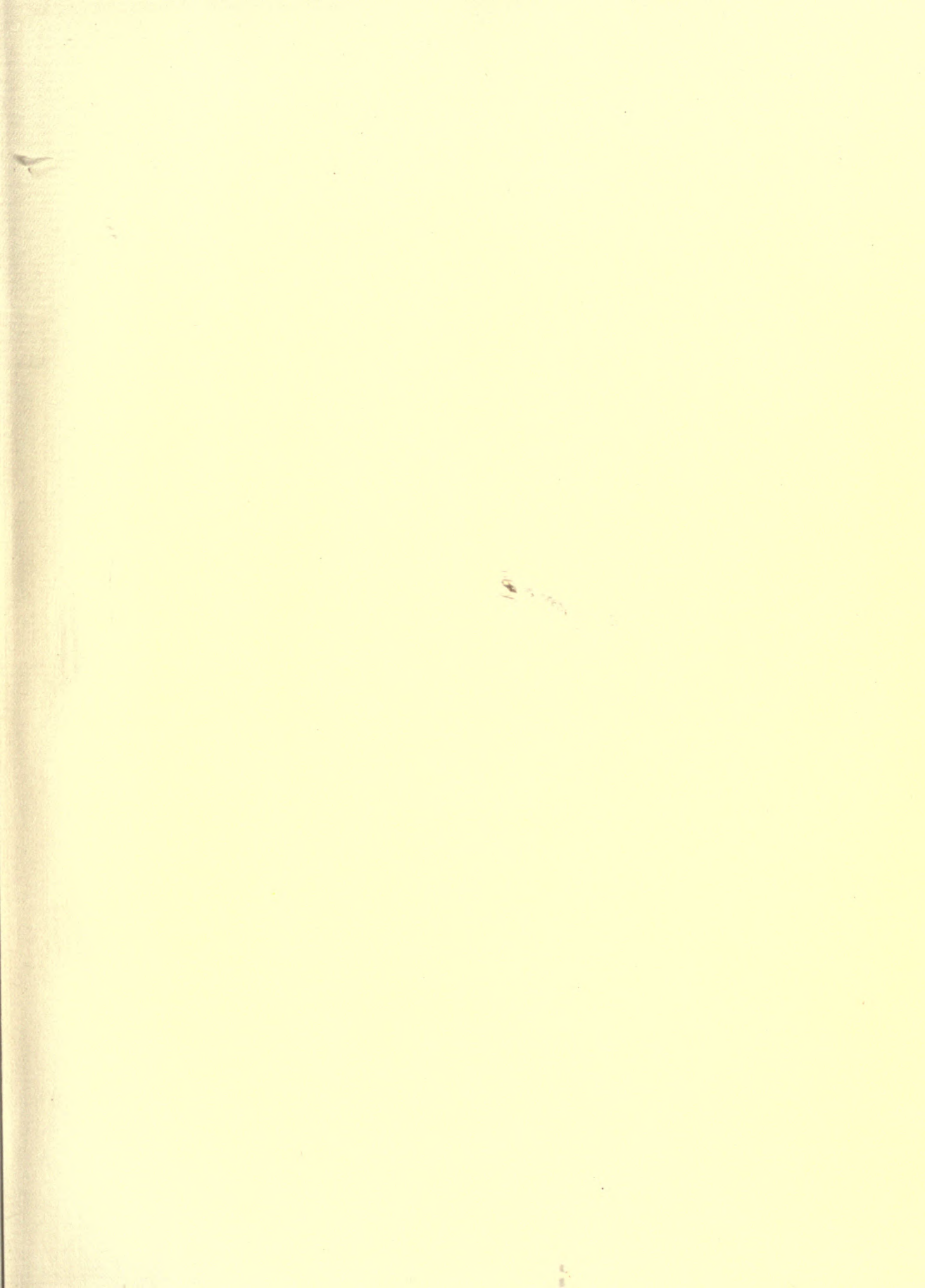


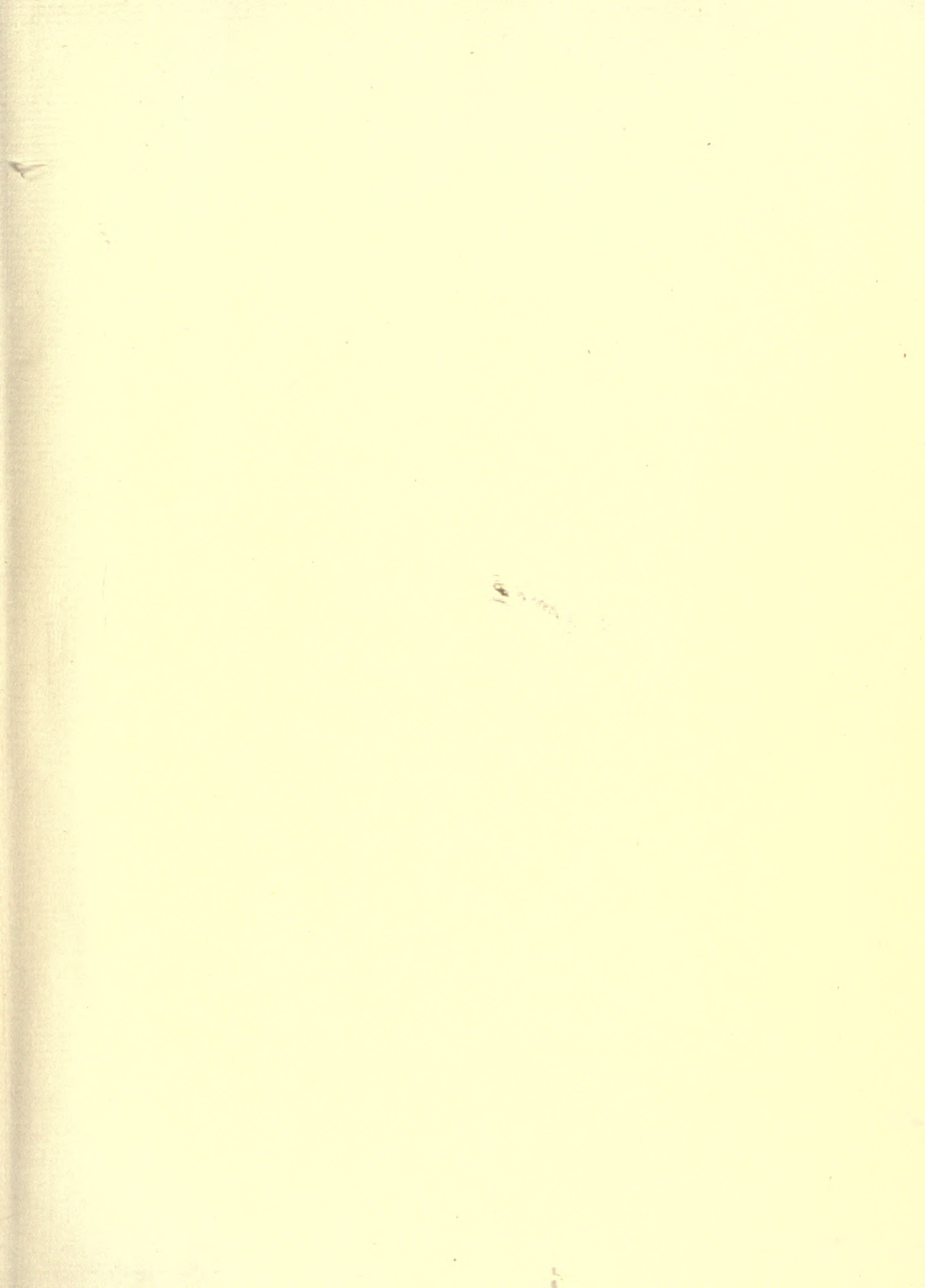


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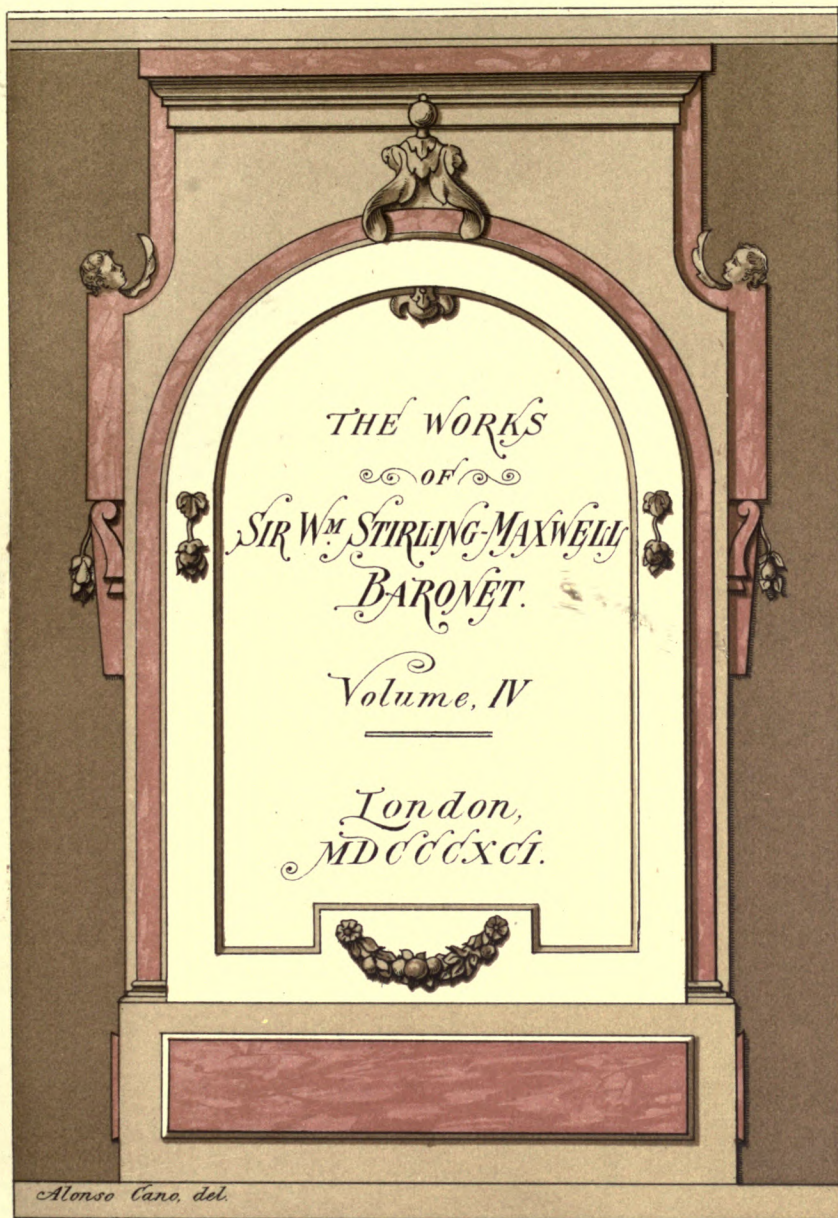




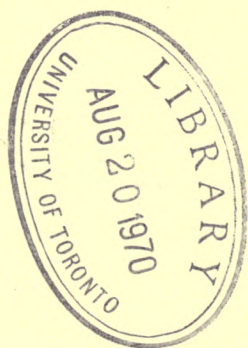
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ANNALS
OF THE
ARTISTS OF SPAIN
VOLUME THE FOURTH

PUBLISHER'S NOTE.

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ARTISTS OF SPAIN

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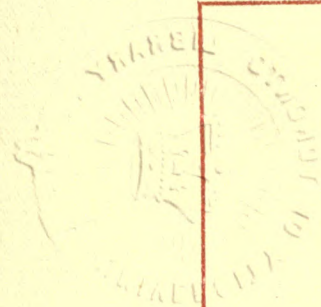
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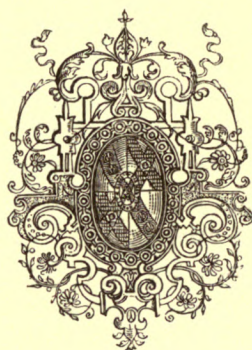


*Theirs was the skill, rich colour and clear light
To weave in graceful forms by fancy dream'd,
So well that many a shape and figure bright,
Though flat, in sooth, reliev'd and rounded seem'd,
And hands, deluded, vainly strove to clasp
Those airy nothings mocking still their grasp.*



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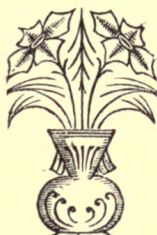
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CHAPTER XIV.

REIGN OF CHARLES II. 1665-1700—(*concluded*).



VALENCIA, though no longer rich, was not altogether wanting, in artistic talent, during this reign. In 1676, it was attempted to establish an Academy, perhaps in imitation of that of Seville, but the scheme does not appear to have met with much success, notwithstanding the patronage of the Inquisitor Espadaña.¹

Fray Luis Claros, who assumed the black robe of the Augustine order in 1663, was a painter of sufficient merit to be taken, though erroneously, for a scholar of one of the Ribaltas. He painted a great

CH. XIV.
Valencia.

Painters.
Fray Luis
Claros.

¹ Supra, chap. xiii. p. 1142.

CH. XIV.

Dr. Josef
Ramirez.

picture for the refectory of his convent, representing Our Lord served by angels in the desert, and some other works for the hall next the portal, in one of which he introduced his own portrait. For a volume descriptive of a festival held at Valencia in 1668, in honour of San Juan de Mata and St. Felix of Valois,¹ he designed an emblematical plate.

Josef Ramirez was born at Valencia in 1624. He was the scholar of the painter Jacinto Espinosa,² and imitated the style of that fine master so successfully, that the works of the one were hardly distinguishable from those of the other. Thus a beautiful picture of "Our Lady of Light," in the oratory of San Felipe Neri, has been ascribed by Palomino to Ramirez,³ and by the learned Ximeno, to Espinosa.⁴ Ramirez certainly, however, painted some other pictures for that shrine. Being a doctor of divinity as well as a painter, he wrote and published an erudite life of San Felipe Neri,⁵ and dedicated it to Pope Innocent XI., who expressed his approval of the work. An enemy of the author, who wrote an anonymous attack upon him, was sharply answered by the amateur artist and ready writer, Bishop Cara-

¹ Infra, p. 1260. ² Supra, chap. x. p. 912. ³ Pal., tom. iii. p. 627.

⁴ Vicente Ximeno, *Escritores del Reyno de Valencia*, 2 tom. fol. Val, 1749, tom. ii. p. 112.

⁵ *Via lactea, seu Vita candidissima Sancti Philippi Neri Presbyteri, cunctis olim celestem pandens viam, nunc pulchrioribus Sacrorum Bibliorum, stellulis noviter orbi illuscescens*, 4to, Valencia, 1678.

muel Lobkowitz,¹ in a Latin paper, wherein Ramirez was called a second Homer, and his book, a book of gold. The doctor was likewise an intimate friend of the holy nun, sister Josepha Maria de Santa Ines, who, being a great dreamer of dreams, and seer of visions, was wont to be forewarned by an angel of his visits to her convent of Beniganim, and was on one occasion privately informed by San Felipe Neri, who appeared to her on purpose, that he entertained a high regard for his biographer. Being the friend of prelates and nuns, Ramirez obtained the benefice of San Salvador at Valencia, in the enjoyment of which he died in 1692.

Luis de Sotomayor was born at Valencia in 1635, and became a disciple of Estéban March, whose boisterous and uncertain temper,² however, soon drove him from his school. He then went to Madrid, and studied for a while under Juan Carreño. Returning to Valencia, he painted with credit for both the clergy and the laity. The Augustine nunnery possessed two altar-pieces by him representing St. Augustine and St. Christopher; and the church of the barefooted Carmelite friars, two great pictures, by which the pious were instructed in the history of the discovery of a miraculous image of Our Lady revered in that church, and known as

CH. XIV.

Luis de Sotomayor.

¹ Supra, chap. viii. p. 626.² Ibid. chap. x. p. 906.

CH. XIV.

Crisóstomo
Martínez.

La Morenita, or “the little brown Virgin.” He afterwards visited Madrid for the second time, and died there in 1673, leaving behind him a considerable reputation as a colourist.

Crisóstomo Martínez, a native of Valencia, flourished there about 1680, as a painter and engraver of considerable merit. For the church of San Felipe Neri he painted various pictures of saints, amongst which was one of San Pascual Baylon, a pious shepherd and austere Franciscan of Valencia in the sixteenth century.¹ Other paintings, in the churches of San Miguel and of the shod Carmelites, were also ascribed to his pencil. Amongst the works of his graver, executed at Valencia, were a view of a mill, which it was proposed to erect at El Grao, the seaport of the city, and excellent portraits of the beatified patriarch Juan de Ribera, Pope Innocent XI., Canon Melchor Trister, and Father Domingo Sarrió, a learned mitre-refusing priest, who was honoured with the name of the second St. Thomas of Villanueva.² Being desirous of improving himself and his countrymen, he travelled into France and Flanders, and began to engrave the plates for a work on anatomy. The city of Valencia, with the royal approbation, was about to advance him eight hundred Valencian

¹ Butler's *Lives of the Saints*, 12 vols. sm. 8vo, vol. v. p. 220, Dublin, 1845.

² Ximeno, *Escritores del reyno de Valencia*, tom. ii. p. 78.

livres to assist him in his undertaking ; but Martinez not being able to give security for so large a sum, the municipal authorities lent him two hundred, on his own personal guarantee. He had executed twenty plates, of which he had sent some copies on fine paper to the corporation of Valencia, when he was seized with an illness which carried him off in 1694. He died in Flanders. Don Bernardo Iriarte, says Cean Bermudez, possessed, in his rich collection of engravings, a book of portraits of artists, in which was one of Martinez, very well engraved, and inscribed with his name and an eulogistic Latin epigram by a learned professor of Bordeaux.¹

Vicente Salvador Gomez was a native of Valencia, and so precocious an artist, that while still in the school of J. G. Espinosa, and only fourteen years old, he painted a series of pictures on the life of St. Ignatius Loyola for the Jesuits' convent. In this task he acquitted himself so well, that he found full employment for the rest of his life in the churches

CH. XIV.

Vicente
Salvador
Gomez.

¹ The inscription ran thus :

“ Chrisostomus Martinez Valentianus.

Anagramma.

Istic inter summos in arte sua volans.

Epigramma.

Quod prædocta manu tua muta poesis adumbrat,

Hoc pictura loquens carmina nostra refert,

Utraque pingentem digna hac laude coronet,

Iste sua summos inter in arte volat,

Hieronymus Lopez ecclesiastes Burdigalensis regius sacra facultatis
in academia Burdigalensis professor.”

CH. XIV.

Luciano
Salvador
Gomez.

Juan Con-
chillos
Falcó.

and religious houses of Valencia. The only dates connected with his history, which Cean Bermudez could discover, were, that in 1670 he was chief of an academy held in the convent of St. Dominic; and that in 1675 he executed, for the choir of the church of El Remedio, ten pictures on passages from the lives of San Juan de Mata, a famous redeemer of captives and exterminator of heretics in the fifteenth century,¹ and of San Felix de Valois, his coadjutor, "who preferred," says Villegas, "the cross of Christ to the lily crown of France."² He was a skilful painter of birds and animals, and likewise of architecture, which he frequently introduced in his compositions; and his colouring was pleasing and tasteful. His death is supposed to have preceded that of the seventeenth century. Luciano Salvador Gomez is supposed to have been brother of Vicente, and, like him, a pupil of J. G. Espinosa. Two pictures of St^a. Barbara and St. Erasmus, in the Dominican convent, were ascribed to him; and the Marquess of Valero possessed, says Cean Bermudez, a work of his, dated 1662.

Juan Conchillos Falcó was born at Valencia, of an ancient family, in 1641, and became the disciple of Estéban March, the Herrera of the Valencian school. His good temper enabled him to endure

¹ Villegas, *Flos Sanctorum*, p. 813.

² Ibid. p. 838.

the rough usage of that eccentric artist longer than any other of his scholars,¹ and he accordingly acquired a greater portion of his skill. After his master's death he visited Madrid, where he copied diligently in the galleries, and executed two original works, pictures on the life of St. Eloy,² for the church of San Salvador. On his return to Valencia, he projected the establishment of a public academy of art, but without meeting with sufficient encouragement to induce him to persevere in the attempt. He maintained, however, a school of design in his own house, where it was his practice to execute a charcoal drawing every evening, so that his collection of sketches soon became very large. Amongst his more important works were two large compositions for the parish church of San Salvador, representing the coming of a celebrated image revered in that church, and known as the "Christ of Beyrout." Its legend attributed it to the chisel of Nicodemus, and asserted that being contumeliously stabbed by certain Syrian Jews, it bled so freely as to fill several jars with sacred ichor, and that it was afterwards mysteriously wafted across the sea, and up the stream of the Turia, to become a Palladium of the city of the Cid.³ For the Franciscan nuns, Conchillos Falcó likewise painted a beautiful picture

¹ Supra, chap. x. p. 909.

² Supra, chap. xiii. pp. 1226-7.

³ Palomino, tom. i. p. 203; and tom. iii. p. 726.

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Friendship
and adven-
tures with
Palomino,

of the Immaculate Conception, and various works for the Augustine and Carmelite friars. The Cistercian monastery of Valdigna possessed in its noble church two fine altar-pieces by him, on passages from the life of St. Benedict, and the Dominicans of Murcia, several works, illustrative of the achievements and sufferings of San Luis Beltran and other worthies of their fierce order. One of these represented a black-robed monk interposing himself between the muzzle of a robber's gun and its intended victim, and thus miraculously preventing the exit of the charge, a feat only less remarkable than that depicted by Espinosa, where the pistol becomes a crucifix when fired at a Dominican.¹

When Palomino came to Valencia in 1697 to paint his frescoes in the church of San Juan del Mercado, Conchillos Falcó was engaged in sketching a composition for that church, which he seems never to have finished. Submitting it with great modesty to the new-comer, and begging for his advice and assistance, he completely won the heart and secured the good word of his future biographer. A predisposition to be friends, indeed, seems to have existed on both sides. The Valencian accompanied Dionisio Vidal, a pupil of Palomino, to meet the latter on his arrival at Chiva, and conduct him to

¹ Supra, chap. x. p. 914.

the city. He afterwards made a clever sketch of the scene, in which the wayside hostel, its well and adjacent pillar, mules and idlers, were accurately delineated, and full justice done to the painter and his pupil embracing each other in the foreground. When they had become better acquainted, the two artists went a pilgrimage together to visit the remains of St. Pascual Baylon in their shrine at Villa Real. As they travelled at leisure in a waggon, Conchillos used his pencil in making sketches of the castle and amphitheatre of Murviedro, and of hermitages and other remarkable spots that occurred in the charming country through which their road lay. Their waggon being on one occasion upset, he made the misfortune the subject of a pleasant little piece, in which the muleteers were seen tugging at their beasts, a monk and clergyman ejaculating offers of absolution to any one who would come to their aid, and the rest of the party crawling out of ~~the~~ machine as best they could, assisted by Palomino. 'The close of this humorous painter's life was clouded with misfortune. Struck with palsy, he was for several years a cripple, and he died blind on the 14th of May 1711. "He was," says Palomino, "the most amiable of men, humble, modest, a model of virtue, and altogether of the stuff whereof angels are made."¹ To

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Death.

¹ Palomino, tom. iii. p. 728.

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Gaspar de
la Huerta.

his son and scholar, Manuel Antonio, he left an infinite number of sketches, and a plate which he had engraved in 1672, representing the dead Saviour in the arms of the Virgin, Mary Magdalene, and St. John.

Gaspar de la Huerta was born at Campillo de Altobuey, in the province of Cuença, on the 2nd of September 1645. He came to Valencia at an early age to seek instruction in painting. Unfortunately, however, he found admission to no better school than that of Jesualda Sanchiz, the bustling widow of one Pedro Infant, a third-rate painter, who continued on her own account her husband's business as a manufacturer and vendor of religious daubs for the devout million. This mistress could do little more than show him how to grind colours, clean brushes, and prime the canvas, a course of instruction to which love perhaps lent a charm, for he in due time married the widow's well-dowered daughter. Availing himself of all extraneous means of improvement, he made drawings from prints, and copies from what pictures fell in his way, and in the end attained some skill both as a draughtsman and as a colourist. As he wrought for very moderate prices, he found abundant employment in the churches and convents, The Franciscan friars were amongst his principal patrons; and he painted the "Jubilee of the Porciuncula" for their high-altar, and many other religious

pictures for their church. The wealthy Dominicans employed him to execute a series of works on the life of the Blessed Virgin; and he had the honour of painting the picture which long served as a veil to the wondrous image of "Our Lady of the Forsaken," the patron of Valencia, and occupant of its most sumptuous shrine, carved in 1400 by three angels who came to the city for that purpose, disguised as pilgrims, like the guests of Abraham in the wilderness.¹ The city churches possessed many pictures from his easel, which were found also in the Cathedral of Segorbe, and in almost every town of the province. His gains, therefore, though moderate, were certain, and it appeared, from an account which he kept, that they amounted to a total of 35,000 crowns, a very considerable sum for those days. Much of this income he spent in works of devotion and charity; he was a constant alms-giver and a zealous distributor of breviaries. The Capuchins, who employed him as an artist, shared largely in his bounties as a devotee, and at his death, on the 18th of December 1714, they interred him within their walls. The Museum of Valencia possesses a very pleasing specimen of his powers in a large picture, representing Our Lord and His Blessed Mother enthroned in clouds, and adored by a company of

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¹ Villafañe, *Milagrosas Imágenes*, p. 193.

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Vicente
Victoria.Visit to
Italy.Return to
Valencia.

kneeling saints. The Virgin has the bright complexion peculiar to Valencian beauty.

Vicente Victoria was born at Valencia in 1658, and there received a liberal and learned education, and distinguished himself by his skill in the sciences of grammar and theology, and in the philosophy of the schools. Painting, however, being his favourite pursuit, he passed at an early age into Italy, and at Rome became the scholar of Carlo Maratti and a diligent student of the works of Rafael, and of the antique marbles at the Vatican. One of the first works by which he became known in the Eternal City was a picture painted for the nunnery of the Conception in the Campus Martius. His literary attainments, and his agreeable manners, soon introduced him to the best society of the papal capital, and spread his fame beyond the bounds of the patrimony of St. Peter. The Grand Duke Cosmo III. appointed him his painter, and caused him to execute his own portrait for the gallery of artists at Florence. These compliments he repaid by dedicating to that prince his fine and now very rare engraving of Rafael's "Madonna di Foligno." The Pope soon after presented him, perhaps at the Grand Duke's solicitation, with a canonry in the collegiate church of Xativa.

Returning to his native land, he took orders and possession of his benefice. He did not, however,

reside at Xativa, but at Valencia, where he established himself in a villa and garden, without the walls. In this retreat he arranged his extensive library, which comprised the best collection of works on art that Palomino had ever seen. Nor was his pencil idle. On occasion of the canonisation of San Pascual in 1691, he painted for the convent of San Juan de la Ribera a processional banner, the first work executed after his return from Italy of which any notice has been preserved. He painted some frescoes on the life of St. Peter and other religious subjects, for the Sagrario (otherwise Capella de San Pedro) of the Cathedral,¹ some pictures for the Augustine and Jesuit convents, and no less than fourteen large works, illustrative of Capuchin history, for the Franciscans, over whom his brother presided as provincial. His leisure was chiefly devoted to literary pursuits and to painting portraits, which possessed considerable merit both as regarded resemblance and execution. He also painted furniture pictures for his own walls; and Palomino, who was frequently at the house, confesses that he himself was taken in by a painting in imitation of a board with sketches carelessly stuck upon it, and by an array of painted

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¹ Victoria's frescoes are on the dome, and are very commonplace, and are of a poor yellow ochreish colour. I could not make out his own head.

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Letters
against
Malvasia.

Zanotti's
reply.

tomes which filled up a vacuum in the canon's library.¹

When Malvasia's *Lives of the Bolognese Painters* appeared in 1678,² they were sent to Victoria by Orazio Albani, brother of the future Pope Clement XI., who, thinking that the Bolognese count had unjustly exalted Lodovico Caracci and Guido Reni, at the expense of Rafael and other painters, urged his artist friend to draw his pen in defence of the insulted dead. This invitation elicited from the Canon of Xativa seven letters, dated from the 15th of March to the 3rd of October 1679, in which Malvasia was duly confuted, and castigated in choice Italian. They were afterwards printed at Rome in 1703.³ Zanotti, the painter, published, in 1705, an angry reply to these observations of Victoria,⁴ in which he displayed, in the opinion of Cean Bermudez, more zeal than knowledge, and more spite than literary skill. Neither of the works possesses much interest,

¹ Palomino, tom. iii. p. 729.

² *Felsina Pittrice, ovvero Vite dei Pittori Bolognesi*, dal Conte Carlo Cesare Malvasia; 2 tom. 4to, Bologna, 1678.

³ *Osservazioni sopra il libro della Felsina Pittrice, per difesa di Raffaello da Urbino, dei Caracci, e della loro scuola*. Publicate e divise in sette lettere da D. Vincenzo Vittoria, Patrizio Valenziano e Canonico di Xativa; 8vo, Roma, 1703. In the *Bibliothèque de Peinture de Sculpture et de Gravure*, par Christ. Theoph. de Murr, 2 tom. sm. 8vo, Frankfurt et Leipzig, 1770, tom. ii. p. 597, the work is said to have been first printed in 4to, Rom. 1679, perhaps privately by Albani.

⁴ *Lettere familiari in difesa del Conte Carlo Cesare Malvasia, circa la Felsina Pittrice*; 8vo, Bologna, 1705.

except for those who are curious in literary quarrels or bibliographical research. In his preface, the Valencian complains that in a work in which he had hoped to have had his well-beloved Italy brought back to his mind's eye, he was offended by attacks upon those whom every Italian should delight to honour; and he claims the indulgence due to a writer whom zeal for departed genius had incited to vindicate its fame in a foreign tongue. The Bolognese, in his address to his readers, professes to write as a painter, and without those rhetorical flowers which adorn the work of his opponent. One of the chief charges brought by Victoria against Malvasia, is, that he contemptuously styled Rafael "a potter of Urbino."¹ This Zanotti calls upon him to retract, because the biographer, after he had sent forth his book to the world, became aware that the term might give offence, and therefore, in as many copies as he could obtain, cancelled the leaf,² and, recasting the passage, changed "the lowly fancy of a potter of Urbino," into "the fertile fancy of the divine Rafael."³ The Spaniard opens his attack, and the Italian closes his defence, each with the same sentiment quoted from the work of Malvasia,

¹ *Osservazioni*, p. 24.

² *Lettere Familiari*, pp. 35, 36.

³ The passage occurs at tom. i. p. 471, of the *Felsina Pittrice*, to which the possessors of the volumes had better lose no time in referring. The change in the words is considerable, but not equal to the "memorable

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Removal to
Rome.

and cast in the other's teeth, that "the pen is a dangerous weapon, which does not indeed pierce the diaphragm, and yet wounds the reputation that is dearer than life itself."

Notwithstanding the delights of Valencia, and his occupation amongst his books and pictures, Victoria yearned to be once more at Rome. About or soon after the year 1700 he came to the resolution of returning thither, and living there for the remainder of his life. He was received with open arms by his friends, the artists, authors, and connoisseurs in art and letters. He took his seat in Queen Christina's Academy of the Arcadians under the name of Erisono Longiano, and at the meetings of the society he contributed his fair share of learned prose and ingenious verse, composed in Italian, which he used with the ease and purity of a native. In consideration of his erudition and accomplishments, Pope Clement XI. appointed him his antiquarian, with a handsome salary, which enabled him to improve his private collections of pictures, books, coins, gems, and other antique objects of taste. The original drawings of the tomb of the Nasos, from which Bartoli's

correction" noticed by Johnson in Pope's *Essay on Man*, in the line which was printed, in the first edition—

"A mighty maze of walks without a plan,"

and afterwards—

"A mighty maze, but not without a plan."

engravings were made, belonged to Victoria; and he is eulogised as a noble, an author, and a painter, by Bellori, who wrote the letterpress for Bartoli's work.¹ Literature now seems to have chiefly engrossed his time. He wrote an Italian life of St. Vincent Ferrer, the Dominican apostle of Valencia, which he published in 1705,² and dedicated to the Pope's niece, sister Maria Gratia de San Clemente, a Carmelite nun. The history of painting likewise engaged his pen, and he wrote a work on the subject in Italian, which does not seem to have been given to the press. He died at Rome in 1721, leaving behind a reputation for learning, and evidences of versatile talent, which justify the appellation, bestowed on him by Cean Bermudez, of the Cespedes of Valencia. His rather pleasing portrait, from a painting of his own, was engraved by Fabregat for Ponz's account of Valencia.³ In Spain he left many pictures, of no great merit indeed, and in Italy a considerable number of engravings, executed with neatness, of all kinds, from the "Madonna di Foligno,"⁴ to the Albani arms on the title-page of

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Works.

¹ *Le Pitture antiche del sepolcro de' Nasoni nella Via Flaminiana, disegnatte ed intagliate alla similitudine degli antichi originali, da Pietro Santi Bartoli, e descritti da Gio. Piet. Bellori*; fol. Roma, 1702. Tavola. ii. In the first edition of 1680 there is no mention made of Victoria. Both are dedicated to Cardinal Puertocarrero.

² *Vita e miracoli dell' Apostolo Valenciano, San Vincenzo Ferreri, dell' ordine de' Predicatori*; 8vo, Roma, 1705.

³ Ponz, tom. iv. p. 118.

⁴ Supra, p. 1266.

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his observations on Malvasia.¹ That work likewise contains another plate by the author, representing a pair of hands cutting a pen with a somewhat inconvenient knife, and bearing a scroll inscribed, "*Ut scribat, non feriat*," in allusion to the sentiment already mentioned,² whereby he seeks to condemn his adversary out of his own mouth. Although he chiefly used the Italian language in his compositions, he wrote his own mother-tongue with purity, as is proved by the following sonnet in praise of painting, preserved by Palomino, and commended by a later critic as "elegant and ingenious."³

Victoria's
Sonnet on
Painting.

"Émula del criador, arte excelente
Misteriosa deidad, muda canora
Sin voz sirena y sabia encantadora
Verdad fingida, engaño permanente,
Del alma suspension, sombra viviente
Erudita y no garrula oradora,
Libro abierto, que mas enseña y ora
Que el volúmen mas docto y eloquente :
Quanto el juicio comprehende, ama el anhelo
Si advierte en ti ; y en tu matiz fecunda
Otra naturaleza halla el desvelo.
Admiro en ti casi un criador segundo,
Pues Dios crió de nada tierra y cielo,
De casi nada tú haces cielo y mundo."

Great Art, that emulates the Maker's hand,
Mute speech, that holds man's spirit in suspense,
Sweet voiceless Syren, charming every sense,

¹ Supra, p. 1268.

² Ibid. p. 1270.

³ Ximeno, *Escritores de Valencia*, tom. ii. p. 165, whence several other particulars in this sketch are derived.

Fiction, that firm as truth herself, shall stand,
Shadow, full fraught with life and meanings grand,
That more in briefest compass can condense
And speak, of lore and lofty eloquence
Than any tome, or teacher of the land !
Whate'er the mind can grasp, whate'er the soul
Embraces in its love, whate'er the earth
Brings forth of beauty, in thy tints we see.
In thee creations, new and bright, unroll
Their goodly stores, and nature's second birth
From formless nothing springs to light in thee !

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Joaquin Eximeno was an approved scholar of J. G. Espinosa, whose daughter Angela he married. By this marriage he had, in 1674, a son, likewise called Joaquin, whom he brought up to his own profession, in Valencia. Father and son painted in a style so very similar, that their works were hardly to be distinguished from each other. Both excelled in bodegones, in which, however, they were inferior to their countryman Yepes.¹ The date of the elder Eximeno's death is unknown; the younger lived till 1754.

Joaquin
Eximeno.

Juan Bautista Bayuco was a painter of some repute at Valencia, where he was born in 1664. His best works were his pictures in the cloister of the convent of St. Sebastian, illustrative of the life of St. Francisco de Paula.

Juan
Bautista
Bayuco.

Monsen Vicente Bru was born at Valencia in 1682. While studying for holy orders, he likewise

Monsen
Vicento
Bru.

¹ Supra, chap. x. p. 915.

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applied himself to painting in the school of Conchillos Falcó; and when only eighteen years of age he had acquired sufficient knowledge of his art to be allowed, by Palomino, to paint three pictures for the church of San Juan de Mercado, which that master was then employed in decorating with frescoes. The subjects of these works of Bru were the Baptism of Our Lord, St. Francisco de Paula, and a scene of celestial glory—

“Where clouds, saints, seraphs intermingled shone.”¹

He was an excellent musician, and touched the harp and viol with as much skill as the canvas. Having received deacon's orders, he died prematurely in 1703, when his drawings were sold to a foreigner.

Vicente
Guilló.

Vicente Guilló was a native of Alcalá de Gilbert, and a painter of the school of Valencia. He spent part of his life at Barcelona, and the hospital of S^{ta}. Tecla at Tarragona possessed a good picture of the “Adoration of the Kings,” bearing his signature thus, “*Vincentius Guillo, faciebat Barcinonæ, 1690.*” For the church of his native town he painted some frescoes in the Sagrario; and he executed some others in the hermitage of S. Pablo at Albocacer. At Valencia, he adorned, in the same style, the

¹ Savage, *Wanderer*, canto ii.

walls of the church of San Juan del Mercado, as high as the cornice, and he is said to have died of disappointment when Palomino was sent for to paint the vaults above. Agustin Guilló, who does not appear to have been related to Vicente, contributed some indifferent frescoes to the same church, and to the Dominican convent at Valencia. He left a son, Florencio, a painter yet feebler than himself.

Julio Capúz was a Genoese sculptor, who settled at Ontiniente, a town of Valencia, about the middle of the seventeenth century, and married a wife named Esperanza Culbet, by whom he had three sons, whom he instructed in his own profession. The eldest, Julio Leonardo, born at Ontiniente in 1660, accompanied his father to Valencia, where he settled, and died in 1731. In that city he executed many works, principally to serve as external decorations for buildings. Amongst these were statues of Our Lady and other saints for the portal of the Carmelite convent, which were to be paid for in the prayers of the community for his soul after death. His most elaborate work was the figure of Our Lord, dead, sculptured for the cathedral, and only exhibited on Holy Thursdays. Raymundo Capúz, born at Valencia in 1665, was a man of greater genius, and possessed of such advantages of person and manners, that he determined to push his fortune at Madrid. There he

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Agustin
Guilló.

Florencio
Guilló.

Sculptors.
Julio
Capúz.

Julio
Leonardo
Capúz.

Raymundo
Capúz.

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Francisco
Capúz.

adopted the tactics of Cano de Arevalo¹ with his fans, and with equal success, for he laboured in secret on works of sculpture, which he afterwards brought out of packing cases and sold for great prices, to the connoisseurs, as importations from Italy. He was afterwards, in 1712-15, employed to carve a pair of doors for one of the portals of Toledo Cathedral. He carved also small figures with ivory heads and hands, and drapery of various coloured woods, taking for his models the most noted of the beggars of Madrid. These little works becoming popular, some of them fell into the hands of the Prince of Asturias, afterwards Louis I., who, being desirous to do the like, became the scholar of Capúz; and when he ascended the throne, appointed him his sculptor. This dexterous artist likewise carved some statues for the churches of the capital. He died there in 1743. His younger, and apparently twin brother, Francisco Capúz, was born at Valencia in 1665. Becoming a member of the convent of Dominican friars in that city, in 1680, he died there in priests' orders in 1727. He amused his leisure by carving small figures in ivory, in which he attained such precision and delicacy of touch that he could cut an entire group out of a piece no bigger than a cherry-stone, a feat only excelled by the artist, lauded by

¹ Supra, chap. xiii. p. 1229.

Carducho, who executed a crucifix and figures of the Virgin and St. John so microscopically minute that they could be passed through the eye of a needle.¹

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Indolent Murcia,² which may be considered, as regards artistic affairs, a province of Valencia, possessed in an age of declining taste two painters worthy of better days. Nicolas de Villacis was the son of Nicolas Antonio Villacis, and Juana Martinez Arias, both of them belonging to houses inferior, in wealth and blueness of blood, to none in the kingdom. A natural inclination led him, as a boy, to the house of an indifferent painter, to play with his brushes and colours, and imitate his daubs. His parents, noticing and approving the direction of their son's genius, sent him to Madrid to the school of Velazquez, whence he in due time passed into Italy. Having studied painting for some years at Rome, he returned to Murcia, and took up his abode there for life, refusing, it is said, the offers of Velazquez to procure his appointment as painter to the King, if he would return to Madrid. His correspondence with Velazquez, says Palomino,³ was long preserved at Murcia by his daughter; and the later research of Cean Bermudez traced this

Murcia.

Nicolas de Villacis.

¹ Carducho, *Diálogos*, fol. 156.

² Supra, chap. vii. p. 588.

³ Pal., tom. iii. p. 639.

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interesting collection of letters to the executors of a niece of that lady, at Milan. Being a rich man, Villacis painted chiefly for his friends, or for his own amusement. Few of his works were to be found in the public edifices of the city. Amongst these few were some saints painted for the Dominican convent; and he completed four passages from the life of St. Blas, some pictures of Spanish kings, and some portraits of eminent Murcians, as part of an extensive fresco decoration for the principal chapel of the convent of the Holy Trinity. Whilst still engaged on this work, which displayed, says Cean Bermudez, much technical skill and considerable architectural taste, he died in 1690.

Mateo
Gilarte.

Mateo Gilarte, born at Valencia about 1648, was a disciple of some of the scholars of the Ribaltas. He early settled in the city of Murcia, where he formed a close friendship with Juan de Toledo, the battle-painter.¹ They assisted one another in their works, and Gilarte's large picture in the convent of St. Dominic, representing the battle of Lepanto, was painted from a sketch by the bold captain. For the refectory of the convent, Gilarte also painted a large picture of St. Dominic, in that happy moment when, having no bread to give his monks, angels brought him a seasonable supply from heaven;

¹ Supra, chap. xi. p. 973.

and other parts of the building were likewise adorned with his works. The convent of Mercy also had one side of its refectory adorned with an immense composition of considerable merit, by him, representing the miracle of loaves and fishes, and containing no less than thirty-six figures in the foreground. He died in 1700, leaving a daughter, Doña Magdalena, who followed his profession and inherited some of his ability.

Josef Garcia Hidalgo was born about 1656, but his birthplace remains uncertain. Some said that he was a native of Murviedro, in Valencia, others called him a Castilian or an Asturian. His boyhood, however, was passed in the city of Murcia, where he learned painting, at first with Villacis, and next with Gilarte. He afterwards went to Rome, and became the scholar of Giacinto Brandi, availing himself occasionally of the instructions of Pietro da Cortona, Salvator Rosa, and other artists. By these means, and sedulous application, he had acquired considerable skill in his art, when he was compelled, by bad health, to return to Spain. Landing at Alicante, he went to Valencia, and attracted partly by the genial climate, and partly by the schools of painting, he remained there for seven or eight years. He practised his art there with great success, and having exhibited some of his works on a festival day in the convent of St. Dominic, they

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Josef
Garcia
Hidalgo.

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were lauded above those of his Valencian rivals. He painted various altar-pieces for that convent, and a large picture of the patron saint for the refectory; the "Battle of Lepanto" for the church of St. John's hospital, and the "Martyrdom of Fray Diego Ortiz," for the convent of St. Augustine. Removing to Madrid, probably about 1674, he commenced a series of twenty-four pictures on the life of St. Augustine, for the conventual cloister of San Felipe Real, on which he seems to have worked only at intervals, for they were not finished till 1711. He assisted Carreño in several of his works, and was highly esteemed by that master. A picture which he had executed for the royal oratory, probably at San Felipe, brought him into general notice, and was especially praised by his friends. His success, and his friendship with Carreño, is said to have awakened the jealousy of Palomino. Once or twice high words passed between them, which might have gone further but for Garcia Hidalgo's reputation as a swordsman and Palomino's consequent discretion. Certain it is that the latter mentions the former in his "Lives of the Painters" but once, and then with a sneer.

In 1691 he published a small work on painting,¹

¹ *Principios para estudiar la nobilísima arte de la Pintura*, Madrid, 1691. The work is not mentioned even in the second edition of Nie. Antonio.

containing rules for the management of the implements of the art, and some curious notices of artists, and illustrated with some anatomical plates engraved by himself. Two visits to Valencia, in 1697 and 1706, seem to have been the sole interruptions to his residence in the capital. He attained sufficient reputation there to be appointed by the Inquisition to the post of censor of pictures, and in 1703 to obtain that of painter-in-ordinary to Philip V., who likewise gave him the cross of the order of San Miguel. His latter days were passed, it is said, in the convent of San Felipe el Real, where he died and was buried, probably soon after 1711. At Alicante, the Marquess of Alfolga possesses a pleasing specimen of his powers in a picture of St. John the Baptist administering the Sacrament to the Blessed Virgin. The Beloved Disciple reads at a modern altar, like a priest of our own days, and Our Lady kneels humbly before him; both of their heads are full of grace, and the colouring is tolerably rich and effective.

Senen Vila was a native of Valencia, and studied in the school of Estéban March, where he formed an intimate friendship with his companion Conchillos Falcó. Removing to Murcia in 1678, he painted with credit for the churches and convents of that city for thirty years, and died in 1708. He was, says Cean Bermudez, one of the last of the

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Book on
painting.

Senen Vila.

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eminent artists of Valencia; he drew and composed well, understood anatomy, and was attentive to matters of costume and historical detail, in which he had the advantage of a knowledge of Latin and general literature. His pencil is little known beyond the walls of Murcia. The church of S^{ta}. Isabel possessed his best works. Many also were in the royal convent of St. Dominic, and one of them represented the Count of Montfort and the patron-saint standing triumphant by the ordeal fire which consumed the heretical books of the Albigenses like tow, but played harmless around the orthodox writings of the grim preacher, like the sacred flame round the head of little Iulus,¹ and finally vomited them forth unscathed.² The Capuchin and Carmelite convents at Carthagená, likewise, had a few of his pictures, and one of those in the latter bore his signature and the date 1691.

Lorenzo
Vila.

Lorenzo Vila, his son, was born at Murcia in 1683. After receiving a literary education, he studied painting with his father, and imitated his style with success. Nicolas Busi, sculptor to the King,³ coming to Murcia, thought highly of his abilities, and employed him to make pictures from some of his sculptures, and likewise taught him to model in

¹ Virgil, *Æn.* ii. l. 684.

² Tamayo Salazar, *Martyrolog. Hisp.*, tom. iv. p. 360.

³ Supra, chap. xiii. p. 1175.

wax. The best picture of the younger Vila was a "Holy Family" with a landscape background, in the college of S^{ta}. Fulgencio at Murcia. He died there in 1713, in priest's orders.

In reviewing the annals of Andalusian art, it must be borne in mind that while the catalogue of artists will appear as if barren of great names, the reign of Charles II. embraces above sixteen years of the life of Murillo, and many of his finest works.¹ A few amateurs likewise remained to encourage art and direct the public taste at Seville. The Canon Don Juan de Loaysa was a tolerable painter, and subscribed to the funds of the Academy established by Murillo in 1669. Don Salvador de Roxas y Velasco was likewise a contributor to that institution, and a student there, from 1670 to 1673.

Cornelius Schut the younger was born at Antwerp, where he studied painting under his uncle, the elder Cornelius.² He probably came to Spain with his father, Peter Schut, who was in the service of Philip IV. as an engineer. Having fixed his abode at Seville before 1660, he was one of Murillo's warmest and most efficient supporters in establishing the Academy of Art in that year.³ During the infancy of the institution he held the troublesome post of

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Andalusia.

Amateur
painters.

Cornelius
Schut el
Menor.

¹ Supra, chap. xii. p. 1013 et infra.

² Ibid. chap. viii. p. 645.

³ Ibid. chap. xii. pp. 1008-9.

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fiscal; in 1664 he became steward; and in 1672 and 1673 he filled the president's chair. Of these various offices, he discharged the duties with great fidelity and advantage to the society. He spared neither time nor pains in communicating instruction, and over and above his monthly subscription, he frequently made donations to the common stock of oil and charcoal, and sometimes paid the hire of the living model out of his own pocket. These attentions, and his amiable manners and sound judgment, won the affection of the scholars, and the respect and confidence of his brethren in authority.¹ He died in 1676. Most of his pictures were executed for private patrons, and Cean Bermudez found only one of his works in a place of public resort, a painting of the Immaculate Conception which adorned a retablo beneath the archway of the Carmona gate. Don Francisco de Bruna possessed Schut's portrait painted by himself, and Don Nicolas de Vargas, that of his father, Peter Schut the engineer, executed in water-colours. His drawings much resembled, and frequently passed for, those of Murillo.

Juan de Valdés Leal was descended of an ancient

¹ Cean Bermudez, in his *Diccionario*, tom. iv. p. 360, says that Schut was the last member who remained in the Academy up to its dissolution, whence we are to infer that it did not survive 1676. But in his *Carta sobre la Escuela Sevillana*, p. 71, he informs us that it was uncertain how long it continued to exist, but that probably it died with Murillo in 1682. The point is evidently doubtful, and likely to remain so.

Asturian family, and was born at Cordoba in 1630. Evincing an early taste for painting, he was placed in the well-frequented school of Antonio del Castillo,¹ which he left, however, with a style bearing no

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Juan de
Valdés
Leal.



resemblance to that master's. While still young, he married Doña Isabel Carrasquilla, a lady who either was already an amateur painter, or became so under the instructions of her husband. He soon afterwards removed to Seville, attracted by the wider

Removes to
Seville.

¹ Supra, chap. xi. p. 962.

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Connection

and quarrel
with the
Academy.

field afforded to an artist by the ecclesiastical and commercial wealth of that city. In 1660 he was an original member of the Academy founded by Murillo,¹ and was its steward till the 1st of November, when he resigned that post on being elected chief painter to the brotherhood of St. Luke, in the church of San Andres. He continued, however, to be a subscriber, and presented a quantity of lime for a wall which was being built at the expense of the society. Once more appointed, in 1663, to the stewardship, he again resigned it on the 11th of February, owing to some cause of offence which his haughty temper was ever ready to find or invent. On the 25th of November, however, he was chosen president for five years, and actually filled the chair and tinkled the bell of authority till the 30th of October 1666, when he withdrew his name from the list of members. Jealousy of a rival, and of his own prerogative as president, seems to have been the cause of this final rupture. A wandering Italian artist having sought permission to draw in the Academy, the request was refused by Valdés, but granted by the Count of Arenales, protector of the institution. The foreigner accordingly made his appearance, and delighted the students by his clever sketches, of which he exe-

¹ Supra, chap. xii. p. 1008, note 2.

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cuted three every evening, using nothing but charcoal, and a piece of bread-crumbs to mark the lights and half-tints. The method, being new to the Academy, engrossed so much attention and applause, that Valdés, losing all patience, turned the intruder out of doors on the fourth evening. Mortified by this ungenerous treatment, the Italian bought some canvas, and painted two pictures, representing the "Crucifixion of Our Lord" and the "Martyrdom of St. Sebastian," which he exhibited on the steps of the Cathedral, on a feast day. They were received with acclamations by the public, which Valdés chose to consider a new insult to the Academy, and proposed to revenge by taking the artist's life. His menaces, however, happily reached the ears of his intended victim, who, having sold his pictures well, lost no time in conveying himself to a distance from the presidential rapier or knife.

In 1668, the chapter of Seville employed Valdés to execute four engravings of the beautiful silver Custodia, the work of Juan d'Arphe, and the pride of the Cathedral. Three of these represented different storeys of the edifice, with the disastrous alterations about to be carried into effect by Juan de Segura; the fourth gave a general view of the whole. This is oval, with angels and drapery, about 13 or 14 inches long. They were neatly engraved, and brought Valdés the sum of 2,500 reals.

Engraves
the Custodia of the
Cathedral.

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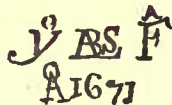
Canonisation of St. Ferdinand, and rejoicings at Seville.

Valdés superintends the decorations of the Cathedral.

The greatest religious festival ever held in Seville took place in 1671, when Pope Clement X. granted a bull for the canonisation of the holy conqueror King Don Fernando III. Archbishop Spinola and his chapter spared no expense to do honour to the pious warrior whose corpse was the most precious relic of their noble Cathedral. But there was hardly an artist of any note in Seville who did not contribute some work on the triumph of the saint whom the city and chapter delighted to honour. The artistic decorations were entrusted to Valdés and B. S. Pineda. Valdés designed the *triunfo* or catafalque, a structure of fantastic architecture, profusely adorned with statues and emblematical carvings. Erected in the centre of the church, it occupied a space about fifty-four feet square, and its top, surmounted with the effigy of the canonised hero, rose to the height of 134 feet.¹ The aisles were hung with tapestries, and with a long series of paintings, illustrating the life of St. Ferdinand. The ceremonies lasted for several days, but the principal service was held on the 21st of May, when all the nobles, and civic and religious dignitaries of Seville assembled in all their pomp and state to glorify the great saint of the city. Innumerable portraits of him painted on vellum, and poems in

¹ La Torre Farfan, *Fiestas de Sevilla*, p. 22.

his praise engraved and illuminated, were showered, "in a fragrant storm of flowers," from the vaults of the church, during the singing of the *Gloria in excelsis*. Long processions paraded the streets at noon, and in the evening by torchlight, in which the religious orders displayed the wealth and splendour of their respective convents. Amongst the incense-breathing censers, and a forest of embroidered banners and gold and silver crucifixes, the brown-frocked Capuchins carried in triumph the sculptured effigy of St. Francis de Paula, the Carmelites St. Albert, the white friars of Mercy St. Pedro Nolasco, and the black Augustines St. Nicolas of Tolentino, each saint vying with his neighbour in the jewellery that blazed on his splendid vestments.¹ When all was over, the dean and canons entrusted to La Torre Farfan, a literary presbyter, the task of editing an account of the solemnities, which was published in 1672 at the expense of the chapter.² To this work, the finest of its kind that ever issued from a Spanish press, Valdés contributed a good engraving of his catafalque, which bears his monogram, and another, the adornment of the principal portal of the

The monogram consists of the letters 'J', 'B', and 'F' in a stylized, calligraphic font, with the year '1671' written below them.

¹ La Torre Farfan, *Fiestas*, p. 317.

² *Supra*, chap. xii. p. 1003, note 1, and p. 1070, note 2. The year 1671 appears on the title-page, but the licenses to print are dated 1672.

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Visit to
Cordoba.Works at
the Hospi-
tal de la
Caridad.

Cathedral, which is signed at full length, "*Jn. de Baldes Leal*, 1672."

In 1672 he paid a visit to his native city of Cordoba, where he became acquainted with Palomino, then a youth, to whom he gave careful instructions in his art, which the biographer has gratefully acknowledged in the life of Valdés. Returning to Seville, he was employed by the Archbishop Spinola to paint a series of pictures of various sizes, on the life of St. Ambrose, for an oratory on the ground floor of the archiepiscopal palace, for which, and painting and gilding the carving of the oratory, he was paid the sum of 10,000 ducats.

In 1674 the guild of the hospital of Charity paid him 5,740 reals for two excellent pictures, illustrative of the vanity of worldly grandeur. They still occupy their original place, on either side of the great door of the church, beneath the choir of the gallery. One represents a table heaped with tiaras, crowns, badges of knighthood, and other gewgaws of state, with a taper beside them, which Death, carrying a coffin under one arm, extinguishes with the bony fingers of the other hand. Round the flame of the taper are the words, *IN ICTU OCULI*. On the floor there is an open coffin, with its velvet and ornaments tattered and broken, and revealing a crowned and grinning corpse within. The companion piece represents a hand, holding a pair of

scales, in which the sins of the world, in the form of bats, peacocks, serpents, and other symbolical creatures, are weighed against the nails, reed, and the rest of the emblems of the cross and passion of Our Lord, and found wanting. Over the sinful scale is written, NI MAS, over the other, NI MENOS. The floor is strewn with books and mathematical instruments. It was to the first of these pictures that Murillo paid the pleasant but equivocal compliment, "that it was so forcibly painted that it was necessary to hold one's nose when looking at it."¹ Valdés likewise painted and gilded the magnificent high-altar of the church of the hospital, carved by the sculptor Pedro Roldan, for which he received 11,000 ducats. For the book in which the inventories of the furniture, plate, and pictures, belonging to the guild were kept, he sketched with the pen a fine and elaborate title-page.

He went for a time to Madrid, in 1674. There he visited and studied in the schools of the more esteemed masters, and also the churches and royal galleries, and the Escorial. No work of his, however, of any importance remained in the capital as a memorial of his sojourn. On his return to Seville, he became, by the death of Murillo, the acknowledged head of his profession, a position which he

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Visit to
Madrid.

¹ Supra, chap. xii. p. 1069.

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had long striven in vain to reach. But he did not enjoy it long, for while painting, in 1690, a series of paintings for the church of the Venerables, he was seized with palsy, of which he died on the 14th of October 1691.

Style.

Valdés, says Cean Bermudez, left behind him no painter of equal powers of invention, or of equal taste in drawing and colouring. He was the last of the better artists of Andalusia. Like the younger Rizi, he was impatient of labour, and hasty in the execution of his works. By some natural defect, moreover, he seems to have been incapable of finishing his pictures, and in the few cases where he attempted to be careful, he ended by becoming weak. His habits of painting were like those of Herrera the elder; he used long brushes, and affected bold touches, and frequently stepped backwards to observe the effect from a distance, a practice safe, perhaps, in the studio, but apt to be disastrous on a scaffold, as Sir James Thornhill nearly proved when painting the dome of St. Paul's.

Works at
Seville.

Seville abounds with the works of this rapid master. Besides other pictures, the Cathedral has in its chapel of St. Francis an altar-piece representing San Ildefonso receiving the miraculous chasuble from the hands of the Virgin,¹ of which Matias de

¹ Supra, chap. xii. p. 1086.

Arteaga executed an engraving. The Museum, likewise, has many of his works, rescued from the spoils of the Jeronymite convent of Buenavista, and other religious houses. Amongst the best of them is the figure of an Episcopal saint, in his mitre and crimson robe, and the "Baptism of St. Dominic," a composition which contains some heads hardly unworthy of the pencil of Velazquez.

Lucas de Valdés, son of Juan and his painter-spouse, was born at Seville in 1661, and inherited the taste of his parents. The Jesuits taught him Latin and mathematics, and his father afterwards instructed him in painting. When only eleven years of age, he engraved four plates for La Torre Farfan's description of St. Ferdinand's canonisation, containing devices emblematic of the saint's virtues, which were in no respect inferior to the engravings of his father, who may be fairly suspected of lending some assistance to his little boy. One of them bears the inscription, "*Aº 1672 Lucas de Baldes, Fº de edad de 11 Aº;*" another has his monogram *L. As.*

He afterwards took to fresco-painting, and obtained some credit by his skilful imitations of the works of Vargas and Mohedano. Cean Bermudez notices, as the best of them, one in the church of San Pablo, representing St. Ferdinand carrying in his own royal hands a faggot to burn a heretic, who rode to martyrdom upon an ass. In 1682 he married

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Lucas de
Valdés.

Frescoes.

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Picture of
St. Eliza-
beth of
Hungary.

Doña Francisca de Sandoval y Roxas, and some time after removed to Cadiz, where he was appointed mathematical professor to the Royal Naval College. He continued, however, to use both the pencil and graver, till his death in 1724. The Museum of Seville possesses a fair specimen of his skill with the former, in a picture of St. Elizabeth of Hungary, dressed in her nun's weeds, and with her ladies, tending a sick man, who reclines, half-naked and insensible, in a chair. The figures are well grouped, but the faces of the courtly dames are mostly fat and unmeaning. The most pleasing personage in the composition is a kneeling lady, with her fine hair braided into a long Basque *trensa* or tail. Behind them is a personage with a crown on his head, who draws aside the curtains of a bed, and discovers reposing there a crucifix, from which we are to infer that the poor stranger assumed that shape after a night's rest. So late as the reign of Philip IV., the same portent occurred at Madrid in the house of the Count of Benavente, who, having taken pity on a poor man in the street one cold night, and provided him with supper and lodging, found his bed occupied in the morning by a fine crucifix, for which the chamber was immediately fitted up as an oratory.¹ Farther back there is a view of a noble conventual

¹ Palomino, tom. i. p. 211.

court; and in the foreground a little dog tears a paper on which is written, "*D. Lucas de Valdés, Pintor, Sevilla.*"¹ Having painted, in 1707, the portrait of Father Francisco Tamariz, in the Jesuits' convent at Seville, he afterwards engraved it. He likewise engraved many other portraits, one of the most interesting of which was that, executed in his youth, of the philanthropist Mañara, the friend of Murillo, and the founder of the hospital of Charity at Seville.² Subjects of devotion also engaged his graver, amongst which was a picture of St. Felix of Cantilisi receiving the Infant Saviour from the arms of the Blessed Mary. For Aranda's life of Fray Francis de Contreras he designed the fine portrait of that venerable monk, which was engraved by Muldez.³ It is of bust size; the famous redeemer of captives wears a square black cap, and holds in his hand his celebrated staff, accepted as a pledge by the Moslem. The likeness was probably borrowed from the portrait by Vargas,⁴ and the ornamental frame is supported by allegorical figures having allusion to the order of Mercy.

¹ Captain Widdrington (*Spain and the Spaniards*, vol. i. p. 249) seems to ascribe this picture to Meneses Osorio; if so the signature must have escaped his eye.

² *Supra*, chap. xii. p. 1014.

³ *Vida del Ven. Pad. Fernando de Contreras*, por el P. Gabriel de Aranda de la Compañía de Jesús, fol. Sevilla, 1692. The engraver's name, J. Muldez, is unknown to me by any other work.

⁴ *Supra*, chap. vi. p. 364.

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Doña
Maria and
Doña
Luisa de
Valdés.

Francisco
Meneses
Osorio.

Juan
Garzon.

Doña Maria and Doña Luisa de Valdés, daughters of Juan de Valdés Leal, were also painters of some skill, especially of miniature portraits. The former died a nun in the Cistercian convent at Seville in 1730.

Francisco Meneses Osorio was a disciple of Murillo, and the happiest of the many imitators of that great master. From 1666 to 1673 he was one of the most industrious students in the Academy, and in 1668-9 he filled the post of steward in the institution, to which he also presented a picture of the Immaculate Conception, painted by himself. He lived at Seville, pursuing his profession till his death, soon after 1700. Many of his works were executed with the assistance of Juan Garzon, his fellow-disciple, who died in 1729. The church of St. Martin at Seville possessed a good picture by Meneses Osorio, representing St. Elias in the desert comforted by a ministering angel. At the hospital at Cadiz, in the high-altar of the chapel, may be seen four of his works, three of them representing saints, and the fourth, a guardian angel leading a child, borrowed from his master's picture on the same subject at Seville.¹ He likewise added the glory and hovering cherubs to the "Marriage of St. Catherine," the work which cost Murillo his life.² Cean Bermudez

¹ Supra, chap. xii. p. 1046.

² Ibid. p. 1054.

possessed a picture of some children by Meneses, which was often taken for a work of his master, and there is no doubt that many pictures now ascribed to Murillo were in truth painted by his scholar.

Pedro Nuñez de Villavicencio was born at Seville in 1635, of an illustrious family, which was so numerous that Charles II. was wont to say, "it was not a family, but a nation."¹ Early in life, he became a scholar of Murillo, and displayed great fondness and talent for painting, which he continued to practise through life with so much diligence, that, although only an amateur, he earned a distinguished place amongst the artists of Spain. Becoming a knight of the order of St. John of Jerusalem, he went to Malta, and resumed his artistic studies under the direction of Matias Preti, known as Il Calabrese, likewise a member of the order. On his return to Seville, he joined the Academy and renewed his relations with Murillo, with whom he lived in habits of constant intercourse and friendship until the great painter expired in his arms.² He afterwards went to Madrid, and presented to Charles II. a picture of ragged boys, in which he imitated the style, and caught much of the spirit, of his master. Placed in the gallery of Zarzuela, it afterwards adorned the new

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Pedro
Nuñez de
Villavi-
cencio.

¹ Palomino, tom. iii. p. 674.

² Supra, chap. xii. p. 1055.

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palace of the Bourbons. To the Count of Monterey he presented another picture of a similar class ; and his works of this kind obtained so much notice at the capital, that Luca Giordano, who was ambitious of vieing with every distinguished painter on his own peculiar ground, is said to have painted a group of turbulent urchins in imitation of his style.¹ Having filled several eminent posts in the service of the King and of the Grand Master, he died at Seville in 1700. The Carmelite convent in that city was reputed to possess some pictures by him, on passages from the life of the Blessed Virgin. He painted portraits with great fidelity and vigour ; and one of his best was that of Archbishop Ambrosio Ignacio Spinola of Seville, which has been engraved, and is now in the possession of Don Aniceto Bravo.² The artist's own head, finely sketched in Indian ink, was amongst the drawings of Cean Bermudez. The Royal Gallery of Spain has a large picture by him,³ perhaps his gift to Charles II., representing two boys wrangling over the dice which they are throwing upon an old cloak spread on the ground. Behind them there is another youngster, who slyly abstracts a portion of the copper stakes, and a girl taking care of a child ; and in the background there

¹ Supra, chap. xiii. p. 1171.² Ibid. chap. ix. p. 676.³ *Catálogo* [1843], No. 61 [edition 1889, No. 1119].

is a landscape with figures. The upper part of the picture seems to have been added by a later hand.

Gerónimo de Bobadilla was a native of Antequera, and a scholar of Zurbaran, at Seville. He joined the Academy in 1666, and remained a member till 1672. Dying in 1680 at Seville, he left a large collection of studies, drawings, and models, and a collection of sketches by various masters. Many of his works were in the convents. They were generally pictures of a moderate size with small figures, and were painted with so much delicacy and care, and so highly varnished, that Murillo, who was one of Bobadilla's employers, said they seemed as if under glass. Marcos Correa was a scholar of Bobadilla, and a member of the Academy from 1667 to 1673. His subjects were not of a lofty description, but were chosen from the minor matters of still life, such as papers, books, inkstands, and other trifles, arranged on a table. He painted them, however, with a Dutch-like care and truth.

Josef Antolinez was born at Seville in 1639, and there acquired considerable skill in painting, but in what school is not known. His best works being landscapes with small figures, he may possibly have benefited by the instructions of Iriarte. Removing to Madrid, he entered the school of Francisco Rizi, in which he was considered one of the best colourists. But his haughty temper and sarcastic humour were

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Gerónimo
de Boba-
dilla.

Marcos
Correa.

Josef
Antolinez.

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constantly embroiling him with his companions ; and Palomino has recorded some of his unpleasant speeches addressed to Cabezalero and Coello, of which the ill-nature is far more apparent than the wit. When his master, Rizi, was busied in preparing some new scenery for the theatre at Buenretiro, he chose to talk of him as a painter of foot-cloths—an expression which a kind friend duly repeated to its object. Rizi immediately administered a wholesome practical rebuke, by commanding the attendance of Antolinez on his Majesty's service, and ordering him to execute a piece of painting in distemper. The unlucky wag, being quite ignorant of the mode of setting about it, and too proud to confess it, wrought for a whole day, at the end of which he had merely spoiled a large piece of canvas. "So, sir," said Rizi quietly, "you see painting foot-cloths is not so easy after all ;" and turning to his servant, added, "Here, boy, take this canvas and carry it to the cistern to be washed." Like Cano the fan-painter,¹ Antolinez valued himself on his skill in fencing, and always kept a pair of rapiers in a corner of his studio. A conflict, at the house of a master of arms in the Calle de los Caballeros de Gracia, with an antagonist who was more than his match, threw him into a fever, of which he died in a few days,

¹ Supra, chap. xiii. p. 1230.

in 1676. He lived, says Palomino,¹ at the Puerta del Sol, and was buried in the neighbouring church of San Luis. The Queen of Spain's gallery possesses a specimen of his larger works in a picture of St. Mary Magdalene in ecstasy, upborne by a group of angels.² The composition is well arranged, and the colouring fine, but the countenance of the saint is perhaps too woe-begone for her triumphant position.

Francisco Antolinez Sarabia³ was born at Seville about 1644, and was the nephew of Josef Antolinez. Having studied for the legal profession, he entered the school of Murillo, and joined the Academy as an amateur of painting, in which he displayed considerable skill, and became, like his uncle, a pleasing colourist. In 1672 he went to Madrid to that relative, and was with him when he died four years afterwards. Thinking the profession of a lawyer more dignified than the business of an artist, he commenced *pretendiente*⁴ at court, and obtained a provincial judgeship, which his peculiar temper did not long permit him to retain. Nothing daunted, however, he returned to lay siege to the ears of ministers and great men, and while he pined in

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Francisco
Antolinez
Sarabia.

¹ Palomino, tom. iii. p. 573.

² *Catálogo* [1843], No. 543 [edition 1889, No. 629].

³ Palomino, tom. iii. p. 675, erroneously calls him F. Ochoa Meruelo y Antolinez, a mistake which Cean Bermudez was enabled to correct by two of the artist's autograph signatures which fell into his hands.

⁴ *Supra*, chap. ix. p. 809.

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their antechambers, supported himself by painting in secret, and sending his productions out to be sold in places of public resort. His patrons proving hopelessly deaf, he returned to Seville, and practised both as an advocate and as a painter of small compositions on religious subjects. But his wife unfortunately died, and that event enabled his restless mind to gratify itself by a new change. Having determined to forsake the legal for the priestly robe, he returned once more to Madrid, to take holy orders. But he died before the transformation was effected, and at last found a permanent resting-place in the church of San Millan, in 1700. He was, says Palomino, in spite of his strange temper and unsettled habits, a man of large erudition and great powers of memory, and had an apposite quotation on his tongue for every incident or subject that could occur.¹ His pictures are generally small, and sometimes painted on copper. Palomino saw a little composition of his at Madrid, representing the Blessed Virgin in Egypt, engaged with some pious women in washing her Divine infant's clothes, which he confesses that he took for a work of Murillo, and valued at one hundred crowns,² an admission as creditable to the biographer's candour as to the skill of Antolinez.

¹ Palomino, tom. iii. p. 676.

² Ibid. p. 675.

Matias Arteaga y Alfaro was the son of Bartolomé Arteaga, an engraver of some repute at Seville, in the reign of Philip IV. With a view of practising painting, as well as his father's profession, he entered the school of his fellow-citizen Valdés Leal, where he became a tolerable artist. He was a member of the Academy from 1660 to 1673, its secretary in 1666, and its consul three years afterwards. His pictures were usually taken from the life of the Virgin, and having a taste for architectural drawing, he generally introduced views of streets, palaces, or gardens, as backgrounds. The best of his works were two altar-pieces in the conventual church of San Pablo. The graver, however, was the artistic weapon by which he achieved the greater part of his reputation. He has already been noticed as having engraved various works of the younger Herrera,¹ and Valdés;² and he likewise made an etching of St. Dominic from a drawing by Alonso Cano. For La Torre Farfan's account of the festival in honour of St. Ferdinand, at Seville, he engraved the picture of that royal champion of orthodoxy, which was probably the first print ever made from a work of Murillo. Of the many other plates which he furnished to the same volume, the most interesting are the views of the Giralda dressed out in flags and

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Matias
Arteaga.¹ Supra, chap. xii. p. 1110.

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² Supra, p. 1293.

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streamers, and of the interior of the chapel-royal. He afterwards executed a series of fifty-eight plates on the history of San Juan de la Cruz, the first bare-footed Carmelite, and confessor of S^{ta} Teresa and her nuns, a holy man who was frequently favoured with interviews with our Saviour, and who, on one of these occasions, made an uncouth sketch of the Divine apparition, which was long revered as a relic at the convent of the Incarnation at Avila.¹ He also engraved various Virgins, and many of the sacred images in the church at Seville. From such august subjects, however, he did not disdain to stoop to the lower walk of the heraldic engraver, and he executed a neat plate of the arms of the family of Arze, for a book dedicated to a member of that house, and published in 1695.² His works are usually signed with his name at full length, and sometimes in a contracted form thus, *Art. f.* He died at Seville in 1704. Francisco Arteaga, his brother, was likewise an engraver, and executed two plates of emblems for La Torre Farfan's book.

Francisco
Arteaga.

Josef
Lopez.

Josef Lopez was a scholar and imitator of Murillo, and painted a picture of St. Philip, with great re-

¹ *Historia del Venerable Padre Fr. Juan de la Cruz*, por Fr. Gerónimo de San Joseph; 4to, Madrid, 1641, p. 186, where may be seen an engraving of the incident, by Herman Panneels.

² *Compendio de la nobilissima fundacion y privilegios del Colegio mayor de S. Clemente*, por el Dr. D. Salvador Silvestre de Velasco y Herrera; 4to, Sevilla, 1695.

semblance to his master's style, for the convent of Mercy. His son, Cristobal, was a painter somewhat superior to the third-rate artists who remained to Seville at the beginning of the eighteenth century. He painted much for the American market, and left, in fresco, in the church of All Saints, a giant "St. Christopher" and a "Last Supper." He died in 1730.

Ignacio de Leon Salcedo was a scholar of Valdés, and studied in the Academy of Seville in 1666-7. He imitated the style of his master, and his best work was in the convent of Mercy, and represented San Pedro Nolasco correcting the novices of his order. Juan Carlos Ruiz Gixon was a disciple and imitator of the younger Herrera, and flourished at Seville about 1677. Cristobal de Leon, a scholar of Valdés Leal, painted eighteen portraits of venerable priests, and some adornments in distemper, for the church of San Felipe Neri, by which he proved himself, says Cean Bermudez, one of the best artists of Seville after the death of Murillo and Valdés. He died in 1729.

Esteban Marquez, a native of Estremadura, was nephew and scholar of Marquez Joya,¹ and a still more successful imitator of Murillo. On the death of his uncle, he painted for the American market,

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Ignacio
de Leon
Salcedo.

Juan
Carlos Ruiz
Gixon.

Cristobal
de Leon.

Esteban
Marquez.

¹ Supra, chap. xii. p. 1115.

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but not having the dashing facility of hand required for a business on which labour was thrown away, he was so much laughed at by his companions of the Feria,¹ that he retired in disgust to his native province. Want of employment, however, compelled him to return to Seville, where patience, diligence, and superior ability in time enabled him to have the laugh on his side. Even of the scholars of Murillo, Meneses Osorio alone excelled him in catching the tone and manner of the great painter of Seville. The hospital of La Sangre has a series of Apostles painted by him, and the Museum, a picture of "St. Joseph with the Infant Saviour," a charming work, which many connoisseurs in London and Paris would confidently ascribe to the pencil of Murillo. He died at Seville in 1720.

Clemente
de Torres.

Clemente de Torres was born at Cadiz about 1665, and became the scholar of Valdés Leal at Seville. He lived for some years in that city, and became distinguished as a painter of frescoes, in which, as well as in his easel pictures, he displayed great brilliancy of colouring. Of the former, some of the best were in the convent of San Pablo; of the latter, three, representing the St. Johns and the Virgin of Bethlehem, adorned the church of the friars of Mercy. He was at Madrid in 1724, when he wrote

¹ Supra, chap. xii. p. 989.

a sonnet, of no great merit, in praise of Palomino, which that author prefixed to his book, gratefully describing the writer as "a distinguished professor of painting, and a laurelled scholar of the Muses." Returning to Cadiz, Torres died there in 1730. In the church of San Felipe Neri there, he painted on the arch of the principal chapel a fresco representing the Eternal Father. At Seville, pictures of the four Evangelists, by him, richly coloured and elaborately finished, adorn the collection of Don Juan Govantes.¹

Antonio Garcia Reynoso was born at Cabra about 1623, and studied painting in the school of Sebastian Martinez at Jaen. He afterwards went to Andujar, and there painted a large picture of the Holy Trinity, the Virgin, St. Joseph, St. Francis de Paula, and other saints, for the church of the Capuchin friars. His chief business, however, lay in painting and gilding altars, and designing their decorations. Removing to Cordoba, he made designs for the carvers and goldsmiths, and finally died there in 1677, leaving some indifferent pictures in the Capuchin and other convents of the city. For Don Antonio de Ayalá, a gentleman of Linares, he painted a picture of the "Chastity of Susanna," which was so well executed, that when it was put out

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Antonio
Garcia
Reynoso.

¹ Supra, chap. ix. p. 676, note 2.

CH. XIV.Juan de
Alfaro.

to dry in the open air, a sparrow made repeated attempts to perch on the stonework of the maligned matron's bath. In spite, however, of this story, and other merits urged by Palomino,¹ Cean Bermudez pronounces Garcia Reynoso a bad painter and a worse architect.

Juan de Alfaro y Gamez, son of Francisco de Alfaro, an accomplished gentleman of Cordoba, was born there about 1640. Evincing when a boy a predilection for drawing, he was placed first in the school of Agustin del Castillo, and afterwards sent to Madrid, to study under Velazquez. Although he cannot long have enjoyed the instructions of that great artist, he acquired considerable skill in portraiture, and returned to Cordoba before he was twenty years old, with a style sufficiently improved to astonish the connoisseurs of that quiet city. Priors and still higher dignitaries loaded him with orders. He had the honour of painting the portrait not only of Don Juan de Alarcon, bishop of the diocese, but also of his predecessors in the see, for a hall in the episcopal palace, called the hall of bishops. The deceased prelates were painted from a collection of venerable daubs, and the new series was praised to Palomino, as not unworthy of Vandyck.² The Franciscan friars employed him to

¹ Palomino, tom. iii. p. 586.² Ibid. p. 590.

execute for their cloister a number of pictures illustrating the life of St. Francis; and it was his ostentatious method of inscribing his name upon these works, that drew upon him the pleasant rebuke, already recorded, of his former master, Castillo.¹

Marrying Doña Isabel de Heredia, he once more returned to Madrid. There he painted two altarpieces, one of which represented a guardian angel, for the church of San Isidro el Real. But an attempt being made, soon after, to reassert the right of taxing pictures, he threw aside the pencil in disgust, and retired to the provinces, as an administrator of crown property. How long he remained in this seclusion, Palomino does not inform us. But during the continuance of it, we are told that he abjured the name of artist, and that if any one inquired at his door if a painter lived there, his servants were directed to answer no. When the case had been decided by the tribunal, and the cause of art had triumphed over the usurpations of the exchequer, he returned to the capital and for a while lived in the house of the Regidor, Don Pedro de Arce, knight of Santiago, for whom he painted many pictures. Amongst these were copies of a series of works on the life of San Cayetano, by Andrea Vaccaro, brought from Naples by Don Cristobal de Ontañon, and excellent por-

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Settles at
Madrid.

¹ Supra, chap. xi. p. 964.

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traits of Arce himself, and his wife, Doña Antonia de Arnolfo. The Regidor being a lover of literature as well as of art, his house was frequented by all the literary and scientific men of Madrid; and Alfaro had opportunities of gleanng much curious information respecting Becerra, Cespedes, Velazquez, and other artists, notices of whom fell, with his other papers, into the hands of Palomino. He also portrayed many of his distinguished contemporaries, and amongst others, Calderon de la Barca, who had long since broken his Prospero's wand as a dramatist, and retired to sing anthems as a canon at Toledo. Alfaro's portrait of this celebrated writer was in due time hung over the poet's tomb in the church of San Salvador at Madrid. Sir A. Aston has a portrait by Alfaro which he had given him by Mr. Scarisbrick, whose grand-uncle, Provincial of the Jesuits in Spain, had bequeathed it to him. It is a bust portrait, and very well painted, of a handsome grey-haired man in a dark dress and falling collar, with grey moustachios. Can this be Calderon?

*Friendship
of the Ad-
miral of
Castile.*

The Admiral of Castile, taking a fancy to Alfaro, admitted him to terms of great familiarity, and employed him to paint many works for his noble palace. He likewise made him the keeper of his picture-gallery, a charge in which Alfaro had, as an assistant, one Diego Ungo, an expert picture-

cleaner, who wrought under his directions, while he himself retouched such pictures as required restoration.

Becoming a widower in 1675, Alfaro obtained the Admiral's permission to divert his grief by paying a visit to the scenes and friends of his youth. He accordingly went to Cordoba with Don Gaspar de Herrera, judge of the province, of whose daughter, a nun in that city, he painted several portraits. Palomino, then a young student of theology, formed his acquaintance at this time, and found him friendly and courteous in his manners, and liberal in his offers of assistance, if he wished to seek his fortune in the capital. They became intimate enough for Palomino to ask Alfaro what he thought of Castillo's sarcastic inscription on his picture, "*Non pinxit Alfaro.*" "I think," replied the sufferer by the jest, "that it was a great honour for me, who was then a beardless boy, to be treated as a rival by so able an artist." Alfaro, during this visit to Cordoba, painted several portraits of the family of Don Juan de Morales, who was so much pleased with them, that he made him a present of a fine horse when he returned to Madrid in 1677.¹

Meanwhile the adherents of the Queen-dowager

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Visit to
Cordoba.

¹ Palomino, tom. iii. p. 1, says 1676; but as the disgrace of the Admiral of Castile, with which he connects Alfaro's return, did not occur till 1677, it is probably an error of memory.

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Loses the
favour of
the Ad-
miral.

Second
marriage.

having been driven from court by Don Juan of Austria, the Admiral of Castile, who was an influential member of the party, was ordered to retire to his town of Medina de Rioseco,¹ a few days after Alfaro's arrival from Cordoba. Banished from all that made life supportable, his palace, his garden, and his pictures, to a dull castle in a desolate plain, the discomfited grandee sought to secure, at least, a companion for his solitude, and summoned his favourite painter to attend him. But Alfaro had formed a love engagement at Cordoba, and refused to be led into captivity, a refusal which the banished lord never forgave. Two years, however, elapsed before the painter could wind up his affairs at Madrid, and even in 1678 he left behind him various unfinished pictures to be completed by Palomino. In that year he returned to Cordoba, and married Doña Manuela de Navas y Collantes, a lady of ancient lineage, and took up his abode in that city. There he found no lack of employment, and was employed to paint a new monument for the Holy Week, for the Cathedral, and also the portrait of the Bishop Alonso Salizanes. Falling, however, into ill health and low spirits, he grew weary of Cordoba, and returned to Madrid in September 1680. Nothing, however, but misfortune awaited him. Finding that

¹ Dunlop, *Memoirs of Spain*, vol. ii. p. 119.

his old patron, the Admiral of Castile, had returned from banishment, he went to pay his respects to him, but was denied admission to his presence. He could obtain no employment for his pencil, although he even sought for it amongst the picture-dealers. His wife and himself being both ill at the same time, a fire broke out in a lower floor of the house where they lived, and they were nearly burned to death in their beds. These concurrent calamities were at last crowned by his death, which happened in November 1680, and was suspected to have been hastened by poison. To his unrelenting patron, the Admiral of Castile, the poor man bequeathed a picture, in token of his attachment, and to obtain his intercession with the saints. The legate refused to accept the legacy, but graciously promised that the testator should have the benefit of his prayers, a promise less ludicrous than it at first sight appears, for the ancient Lothario became in the end a devotee, and erected a nunnery on the site of his private theatre.¹

“Had Alfaro,” says Palomino, “applied himself with greater ardour to study, he might have been one of the first of artists,”² a degree of praise in which Cean Bermudez is not disposed to concur.

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Death.

Merits as
an artist,

¹ Dunlop, *Memoirs*, vol. ii. p. 178, note 1.

² Palomino, tom. iii. p. 594.

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and man of
letters.

According to the latter critic, his drawing was careless and inaccurate, and in a certain taste for colouring lay his whole merit as an artist. He was a man of some literary abilities, and is said to have written verses. A specimen of his lapidary Latin may be seen in his epitaph for Velazquez,¹ in which he seems to have been assisted by his brother, Henrique Vaca de Alfaro, a physician and a poet.² His notes on the life and works of Velazquez were collected and arranged by this Doctor Henrique, in a manuscript volume, which Cean Bermudez, who possessed a copy of it, pronounces equally "prolix and impertinent." But it is much to the honour of the busy painter, that he was the means of preserving the essay of Cespedes on ancient and modern painting.³ Having found it in manuscript, he copied it fairly into a book, which he dedicated to the tasteful Duchess of Bejar,⁴ and probably intended to publish. Of this a transcript came into the hands of Cean Bermudez, by whom it was finally given to the world.

¹ Supra, chap. ix. p. 794.

² He wrote a book called *Lira de Melpomene, á cuyas armoniosas voces y dulces aunque funestos ecos oye atento el Dr. Henrique Vaca de Alfaro la tragica Metamorphosis de Acteon y la escribe*; 8vo, Cordoba, 1666. There was another physician of the same name, who wrote a work on surgery, *Proposición Chirúrgica en las dos vías curativas de heridas de cabeza*; 4to, Seville, 1618, whom Nic. Antonio, *Bib. Nova*, tom. i. p. 564, supposes to have been the father of Dr. Henrique, an error which a reference to Palomino would have enabled his editor to correct.

³ Supra, chap. vi. p. 383.

⁴ Ibid. chap. xiii. p. 1142.

Acisclo Antonio Palomino de Castro y Velasco, the Vasari of Spain, was born at Bujalance in 1653. His parents, Barnabé Palomino and Doña Maria Andrea Lozano, were in good circumstances, and when their son was still a child, took up their abode at Cordoba, for the sake of his education. He was sent betimes to school, and spent his youth in studying grammar and philosophy, theology and jurisprudence. Like greater artists, however, he felt an early attraction towards the pencil, and he had already amused himself by copying prints and drawings, before Valdés Leal visited Cordoba in 1672.¹ Some of these productions being shown to that painter, he encouraged him to proceed in the career of art, and during his visit bestowed so much time and pains on his instruction, that Palomino used to call him his only master. Alfaro coming to Cordoba in 1675, likewise gave him some hints for his guidance, and counselled him to repair to Madrid. This advice he followed in 1678, after he had received minor orders from Bishop Alarcon of Cordoba. At that time he had already made so much progress in his artistic studies, that Alfaro entrusted him with the completion of certain works which he himself, impatient to embrace his second bride, had left unfinished in the capital.

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Acisclo
Antonio
Palomino
de Castro.

¹ Supra, p. 1290.

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Visit to
Madrid.

Arrived at Madrid, Palomino is said to have entertained the design of proceeding to Rome to take full orders, and seek for preferment in the Church. The allurements of art, however, triumphed over the superior dignity of the priesthood, and he finally chose to be a painter. Letters given him by Alfaro introduced him to the artists of the capital, and he soon obtained the notice of the court-painter, Carreño. Having already paid some attention to the mathematics, he went through a new course of study in that branch of science under Father Jacobo Kresa, at the Imperial College. At the death of his friend Alfaro, in 1680, he was appointed by his will to finish the pictures which that painter had left on the easel. Amongst these were a portrait of Don Joseph Iñiguez de Abarca, Abbot of Roncesvalles, and a picture of the "Entombment of Christ," for the church of Our Lady of the Holy Spring,¹ where disordered livers found a cold water cure, at Cordoba.²

Marriage.

Palomino soon afterwards married Doña Catalina Barbara Perez, daughter of the envoy to the Swiss Cantons; and being appointed to the honorary post of Alcalde of the Mesta, or overseer of the wandering flocks, obtained by that means the rank of nobility. In 1686 he was chosen, with the King's

¹ Palomino, tom. iii. p. 594.² Supra, chap. xiii. p. 1224.

permission, by Claudio Coello, as his assistant in painting in fresco the ceiling of the Queen's gallery at the Alcazar. The subject was the loves of Cupid and Psyche; and the two artists having executed a portion of it together, the court painter was so well satisfied with the abilities of his coadjutor, that he soon returned to his own previous labours at the Escorial, and left him to complete the work alone. This task Palomino accomplished with perfect success, and with the entire approval of the King, and the critics in waiting.

In 1688 he was appointed painter to the King, without salary, and in 1690 he designed the triumphal arches and other edifices erected to do honour to the bridal entry of Queen Mariana of Neuburg. Two years afterwards he had to mourn the death of his friend Coello, and, in common with other painters, the extinction of all hope of promotion by the arrival and immense success of Luca Giordano. He, however, gained the friendship of the Neapolitan, by assisting him in arranging the order and treatment of the subjects with which the monks of the Escorial fatigued even his vigorous imagination. In 1693, he designed a series of adornments which were executed by one of his scholars, and under his direction, in the court of the hospital of Good Success. And in 1696, Charles II. and Queen Mariana of Neuburg having

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Made
painter to
Charles II.

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Visits to
Valencia,

determined to allow themselves a pair of calesins, or light carriages, for rural excursions, he was employed to adorn the panels of these vehicles with mythological paintings, which he executed with great care, and afterwards described in his book with yet greater unction and diffuseness.¹

Invited to Valencia in 1697, he lived there for three or four years, with the exception of a short visit to Madrid in 1698, on being promoted to the place of salaried painter to the King. His principal works at Valencia were a number of feeble frescoes on the walls and dome of the church of San Juan del Mercado, and on the dome of the chapel of Our Lady of the Forsaken. He likewise furnished some works in fresco, and an altar-piece in oil representing the "Confession of St. Peter," to the Sagrario of the Cathedral. During his stay in the city, he lived on familiar terms with the artists, especially with the scholarly Victoria, and with Conchillos Falcó, in whose company he made several tours and pilgrimages, and met with some adventures which were commemorated by the humorous pencil of the latter.² Returning to Madrid in the first or second year of the eighteenth century, he went to Salamanca, and there, in 1705, he finished the fresco adornments, representing the Church militant, on

¹ Palomino, tom. ii. p. 242.

² Supra, p. 1263.

the dome of the convent of St. Esteban. During the long War of the Succession, his life seems to have been principally passed at Madrid, in preparing his voluminous work on art.

In 1712 he was at Granada, clothing the dome of the Sagrario attached to the fine convent of the Carthusians, with a fresco, which is probably one of his best works in that style. It represents the glory of the celestial regions, and St. Bruno in the midst, enacting the part of Atlas or the Duke of Lerma,¹ and supporting the world on his back. The year following, he paid a visit of a few months to his native city of Cordoba, unvisited for thirty-five years, and painted five pictures for the high-altar of its Cathedral. Restored once more to the capital, in 1714 he superintended the decorations used at the obsequies of Queen Maria Louisa of Savoy, first wife of Philip V., and in 1715 he brought out the first volume of his long-meditated book, with a title-page engraved by himself. The second volume, twice as large as its predecessor, and containing the lives of the Spanish artists, did not appear till 1725. The first of these folios was dedicated to the imperious Queen Isabella Farnese, successor of the lady whom he had assisted to entomb; the second to the ephemeral boy-King Louis I., who strutted

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Granada

and Cor-
doba.

¹ Supra, chap. vii. p. 482.

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Visit to
Paular.

his short hour upon the stage, after the abdication of his father, Philip V.

A visit to Paular, to paint the dome of the Sagrario of the Carthusians there, in 1723, was the last occasion on which Palomino seems to have left Madrid. He resided there for some months, and whilst lodging under the wing of St. Bruno, was seized first with erysipelas in his right leg, and afterwards with a tertian fever, which impeded for a while the progress of his work, and seems to have impaired his general health. His wife dying in 1725, he returned to the Church, his first love, and received priests' orders. But he did not long enjoy them, for he died the year following, and was buried on the 13th of August, beside his wife, with great pomp, in the conventual church of the third order of St. Francis at Madrid.

Merits as
an artist.

Palomino occupies an important place amongst the artists of Spain, as their learned and laborious historian. His great theoretical knowledge of art led, in practice, to but poor and impotent conclusions. His was the fate which has attended all the lettered painters of the Peninsula; he was surpassed by men who possessed no learning at all. He was as inferior in power to his contemporary Valdés Leal, as Carducho was to Velazquez, Pacheco to Herrera, or Cespedes to Roelas. In general effect his frescoes are feeble and poor, although a graceful angel may

here and there be found in his vast work in the church of San Juan del Mercado at Valencia, or a finely-drawn saint, in the Chartreuse of Granada. His oil-pictures have sometimes considerable merit as compositions, but both in the colouring and expression they are cold and feeble. The finest work from his easel in the Queen of Spain's gallery represents the Immaculate Conception,¹ the young Virgin, with the usual "cheeks of roses, locks of amber,"² standing on clouds, and surrounded with lovely cherubs, a subject to which the pencil and the fancy recur with ever new enthusiasm and delight.

Although Palomino owes his fame to the pen, his mere literary rank is not perhaps higher than that which he holds amongst artists. Great elegance of style was rarely attained in the seventeenth and first half of the eighteenth century by writers on art, who were generally professional men, desirous of telling what they knew about their own business, and not very solicitous as to the dress in which their knowledge was to appear. Compared with authors of his own class, the Cordobese painter maintains a respectable place. His two folios³ are larger and propor-

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As an
author.

¹ *Catálogo* [1843], No. 521 [edition 1889, No. 920].

² Daniel, *Complaint of Rosamond*.

³ *El Museo Pictórico y Escala Óptica*, 2 tom., fol., Madrid, 1715-24. The first volume is entitled *Teórica de la Pintura en que se describe su origen, essencia, especies, y qualidades con todos los demas accidentes que la enriquecen é ilustran, y se prueban con demonstraciones matematicas y*

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Notice of
his book.

tionably more tedious than the quartos of Gutierrez de los Rios,¹ Butron, Carducho, and Pacheco, but in literary merit he is at least the equal of those writers. As a biographer he writes with the simplicity and honest garrulity of Vasari, and he is certainly much more entertaining than polite Malvasia or ponderous Sandrart, Soprani at once dry and inaccurate, or Orlandi and Dominici, whose volumes afford evidence that prolixity and conciseness, in skilful hands, may become equally wearisome.

The "Pictorial Museum," or didactic portion of Palomino's work, is divided into nine books, called after the nine Muses. Of these the first and second contain a disquisition on the origin, end, and dignity of the art of painting, and the third a number of mathematical problems and theorems useful to the

filosoficas sus mas radicales fundamentos. Of the second volume the first part is called *Practica de la Pintura, en que se trata del modo de pintar á el olio temple y fresco, y de la perspectiva comun, &c.*; the second, *El Parnaso Español Pintoresco Laureado, con las vidas de los Pintores y Estatuarios eminentes Españoles, y de aquellos extrangero ilustres que han concurrido en estas provincias.* They form three volumes of about an equal size, and I have in all cases referred to the second part of tom. ii. as tom. iii.

¹ *Noticia General para la estimacion de los Artes en que se conocen los liberales de las que son mecanicas y serviles, con una exortacion á la honra de la virtud y del trabajo contra los ociosos, y otras particulares para las personas de todas estados*; por el L. Gaspar Gutierrez de los Rios, professor de ambas derechos y letras humanas, natural de la ciudad de Salamanca; dirigido á Don Francisco Gomez de Sandoval y Roxas, Duque de Lerma, &c.; 4to, Madrid, 1600; with title-page and 15 preliminary leaves, pp. 340, and 5 leaves of contents, &c. A rare volume (containing, however, but little information), which until now I have been unable to meet with.

draughtsman; the fourth treats of drawing and anatomy; the fifth of colours; the sixth, seventh, and eighth of composition and perspective; and the ninth of some of the author's own works, and of various valuable secrets for the manufacture of colours. The first two books contain nearly all the passages which a modern inquirer after literary curiosities would consider worthy of notice. The opening chapters prove that in Spain under Charles II. men wrote, thought, and painted, less powerfully, perhaps, but not less devoutly, than their predecessors in the days of Philip II.

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Like Pacheco, Palomino finds the origin of painting in the grey dawn of time, and designates Him who said "Let there be light" the "sovereign and most perfect painter." But in the subtlety with which he spins his webs of analogy, he far transcends the writer of Seville. As the ancient fathers, dividing man's intellectual nature into three parts, memory, understanding, and will, saw in these three parts a reflection and evidence of the triune godhead, so Palomino traced in his own noble art an emblem of the great work of redemption. Man, the image of his Maker, being destroyed by the fall, "the supreme Artificer," he says, "con-descended to restore the likeness by the brilliant colouring of His incarnation, and to retouch it with the rich purple of His precious blood, washing it

Ideas on
the origin
of paint-
ing.

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with the waters of baptism, varnishing it with divine grace, and adding the final lustre by means of the sovereign sacrament of the Eucharist.”¹ In the various styles of painting, also, he sees a type of those spiritual transitions through which the soul is said, by divines, to pass between the cradle and the grave. Painting in distemper is the natural state; fresco painting is the state of grace; while oil painting is that glorious condition in which they are found who, like the wise virgins, appear with well-trimmed lamps at the coming of the celestial bridegroom.² Passing in due time to his own side of the deluge, and the region of written history, he enriches his pages, as most of his predecessors have done, with large extracts from the thirty-fifth book of Pliny. Amongst the ancient masters of his art, he gives the preference to Pamphilus, the master of Apelles, partly perhaps because, like himself, he was well versed in mathematics.³ He asserts the existence of painters in Spain at a very early period, on the strength of the mysterious picture of turbaned warriors found by Don Roderick in the enchanted tower, and of the many portraits which have been handed down of the dishonoured daughter of Count Julian.⁴

¹ Palomino, tom. i. p. 9.³ Ibid. p. 20.² Ibid. p. 10.⁴ Ibid. p. 22.

For these puerilities, however, he atones, by the care which he has bestowed in collecting information with respect to the rights, privileges, and immunities of his art. He has recorded with great precision the various cases in which a duty on pictures had been claimed by tax-gatherers, and resisted by artists, and the judgments that had been given in favour of the pencil.¹ And he chronicles with grave complacency the opinions of various churchmen, learned in the canon law, that while base mechanical pursuits were forbidden, the noble art of painting might lawfully be practised, on days of religious festival.²

He is, of course, a devout believer in miraculous images and effigies of all kinds. He honours, as the most precious trophies of art, the holy kerchiefs, preserved at Rome and Alicante, and stamped with the impression of Our Saviour's face, and the winding-sheets revealing the print of His divine form, adored at Turin and Oviedo.³ For the purpose of furnishing artists with a list of authentic models, or led away perhaps by his own enthusiasm, he gives the history of many of the most celebrated images of Europe and America. Thus he relates how a Christian and a Jew, labouring in a vineyard together, disputed about the Messiah, until the Jew, losing

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Rights of artists.

Miraculous images.

¹ Palomino, tom. i. pp. 108-12.² Ibid. p. 97.³ Ibid. pp. 104-5.

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patience, exclaimed that "he would believe in Christ if He would emerge from that vine-stock," which forthwith became a crucifix before his face, and was afterwards adored in the church of San Benito el Real at Valladolid.¹ He also tells how at Sumacarcel, in Valencia, on the death of a devout lady, the wax, dropping from a taper that burned before her coffin, shaped itself into a crucifix, and was treasured as a relic.² Of the effigy of the Blessed Virgin, he relates that it was found, sometimes in an agate, sometimes in a fragment of crystal, sometimes in the root of a lily;³ and that the breast of one of her pictures poured forth blood and milk, when a plundering soldier attempted to remove a jewel which sparkled there.⁴ To encourage piety amongst his brethren of the pencil, he reminds them how a painter, employed by S^{ta}. Teresa to paint Our Lord at the column, as she had beheld Him in a vision, after failing in expressing the lady abbess's ideas, at last found his unsatisfactory picture suddenly finished, with the greatest perfection, by the shadowy pencil of some angel artist. This work, which was preserved in the nunnery of St. Joseph at Avila, having, spite of its miraculous origin, fallen into decay, Francisco Rizi was employed to repair it

¹ *Handbook* [1845], p. 636 [3rd edition, 1855, p. 573].

² Palomino, tom. i. p. 208.

³ *Ibid.* pp. 214-15.

⁴ *Ibid.* p. 204.

about 1670. When he had completed the task, he went, with one of his scholars, to look over the relics in the convent, and paused with peculiar devotion at a finger of St^a. Teresa, enshrined in a viril.¹ To the astonishment, however, of the sisterhood, both artists declared that they saw no finger, but two small images of the Virgin and St^a. Teresa, a miracle of which they gave sufficient proof by retiring to separate chambers and making drawings of what they had seen, which on being compared were found exactly to tally with each other.² Palomino, however, is always ready to accept a miracle without inquiry, even when no proof is offered; and he writes with equal reverence of the portrait of St. Ignatius Loyola, painted at Calatayud by a pilgrim, who, being unknown in the town, was supposed to be an angel in disguise; and of that of St. Jerome and his lion, traced by the pencil of nature in the mottlings of a jasper.³

In the portions of his work which are devoted to practical instruction, Palomino of course exerts the magisterial privilege of pomp and prolixity. His rules, if solemn, seem also sensible; but as they

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Practical
instruc-
tions for
painters.

¹ I have seen this. It is preserved in the small chapel which marks the spot of her birth, in her convent at Avila, built on the site of her father's house. The lady's finger is decorated with several emerald and diamond rings of coarse workmanship. Her rosary and abbess's staff are also shown.

² Palomino, tom. i. p. 210.

³ Ibid. p. 220.

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Palomino
as a bio-
grapher.

have been but little followed, and possibly not much read, they may be summarily dismissed with other superannuated codes.

The biography of Spanish artists, or, as he calls it, the "Picturesque Laurelled Spanish Parnassus,"¹ is the portion of his work which will ever maintain its value. It is the mine from which Cean Bermudez drew the greater part of his materials. Palomino, it is true, needed his revision, for he was little solicitous about accuracy in dates, and his chronology is too frequently contradictory. Thus, in the life of his own friend and master, Valdés Leal, he tells us that he was born in 1630, yet calls him the scholar of Roelas, who died, according to the account in a previous page, in 1620.² But he was a diligent, if not a discriminating, collector of facts; and he opportunely rescued the floating notices and traditions of his predecessors, as the stream of time was bearing them to irrevocable oblivion. Dearly loving a jest, and of a disposition to be "pleased with a feather, tickled with a straw," he is too ready to take the will for the deed in matters of wit, and sometimes wearies the reader with facetious stories, of which he has forgotten nothing but the point. The same willingness to be pleased marks his criticisms upon the works of other

¹ Supra, p. 1321, note 3.

² Pal., tom. iii. pp. 644 and 422.

artists, to whom he is rather lavish than niggard of praise. Towards Garcia Hidalgo, indeed, he seems to have nourished a secret grudge,¹ but his pages seldom breathe any sentiment but hearty goodwill towards all artists and all men. For a Castilian writer, Palomino has met with very considerable success. His work was reprinted at Madrid in 1797,² an abridgment of it having previously issued from the English press in 1744,³ and it has been partially translated both into English⁴ and French.⁵

Doña Francisca Palomino y Velasco, sister to the

¹ *Supra*, p. 1280.

² In two volumes as before, with the impressions from the original plates which had fallen into the publisher's hands. This edition contains no new notes, no corrections, nor any notice of the author, and is different from the first only inasmuch as the complimentary preliminary verse and prose is suppressed, and an advertisement is added, begging for corrections and for lives of later artists.

³ *Las Vidas de los Pintores y Estatuarios eminentes Españoles, que con sus heroicas obras han ilustrado la nacion*; por Don Antonio Palomino Velasco, Pintor de Camara de su Magestad Felipe V. 8vo, Londres, 1744.

⁴ *An Account of the Lives and Works of the most eminent Spanish Painters, Sculptors, and Architects; and where their several Performances are to be seen*. Translated from the *Museum Pictorium* of Palomino Velasco. Sm. 8vo, London, 1739. In his preface, the translator "flatters himself that the curious at least must be agreeably surprised to find a new world of artists, and an invaluable treasure of art, where the generality even of men of figure did not so much as suspect that there had been the least taste or notion of it"—a curious proof of the ignorance which prevailed on artistic matters in England in the benighted century of the Georges.

⁵ *Histoire abrégée des plus fameux Peintres, Sculpteurs, et Architectes Espagnols, avec une description exacte de leurs œuvres*; 8vo, Paris, 1749. It seems to be a translation from the Spanish abridgment, published in London, with the lives of Rafael, Correggio, and other Italians added by an unknown hand.

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Doña Francisca Palomino y Velasco.

Juan de Sevilla Romero.

artist-author, likewise followed the profession of a painter with some credit, about the close of the seventeenth century. She lived and died at Cordoba.

Juan de Sevilla Romero y Escalante was born at Granada in 1627. His first master was an indifferent painter named Andres Alonzo Arguëlle, from whose school he happily passed into that of Pedro de Moya.¹ He had not been there long, when Moya died. But the instructions which he had already received, and great diligence in copying some drawings by Rubens, made him in the end an artist of no mean skill. Great success attended his labours at Granada, and he was generally preferred to his rival Bocanegra. For the Cathedral he executed two large altar-pieces, representing the Martyrdom of St. Cecilia, and St. Basilio giving the rules of his order to St. Benedict, and other works; he painted much for the Franciscan and Augustine friars and nuns; and he executed a great "Last Supper" for the refectory of the Jesuits' college. His colouring was rich and forcible, and had he been disposed to communicate his knowledge, he might have done something toward staying the decline of painting at Granada. But he refused to receive scholars, partly because his temper was averse to giving instruction, and

¹ Supra, chap. xi. p. 968.

partly because he was jealous of his wife, Doña Teresa de Rueda. He died in 1695, and was buried in the church of San Miguel at Granada. In Castile he was not unknown, for in the church of San Justo y Pastor (in the sacristy) at Alcalá de Henares, there is a large picture executed by him, and representing the martyrdom of those holy children, the tutelars of the place. A pleasing specimen of his pencil, representing the Blessed Virgin with the Saviour on her knees, adored by a Carmelite nun, is in the possession of Mr. Speir.¹

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Juan Niño de Guevara was born at Madrid in 1632. His father, Luis Niño de Guevara, a man of birth and a soldier, was captain of the guard to Don Antonio Henriquez, Bishop of Malaga and Viceroy of Aragon, and in that capacity followed that prelate to Zaragoza. The Bishop, taking a fancy to his captain's son, when he was removed from his viceroyalty, invited the whole family to Malaga. There Juan received a learned education; and when his taste for drawing evinced itself in his fondness for copying prints, he was sent by his patron to study painting in the school of Miguel Manrique.² In 1645, the Bishop, being again called to the viceregal throne of Aragon, took him to Madrid, and left him in the school of the

Juan Niño
de Gue-
vara.

¹ At Culdees Castle, Perthshire.

² Supra, chap. xi. p. 974.

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Marquess of Montvelo,¹ whence he passed, by the advice of that disinterested master, to the school of Alonso Cano. From the instructions of Cano he derived so much benefit, that on the death of Bishop Henriquez, in 1648, he returned to Malaga a good painter, and, at the age of sixteen, contributed, by the exercise of his pencil, to the support of his parents. Finding abundance of employment in the churches and convents, he married, soon afterwards, Doña Manuela de Leon y Hermosilla. When Cano came to Granada in 1652, to take possession of his prebendal stall, Guevara went thither to visit and congratulate him, and, being a favourite, received much additional instruction and assistance from him in his professional labours. Cano, as we have already seen,² in due time visited Malaga, and he is said to have furnished his scholars with designs for a series of pictures which the latter had been employed to paint for the Augustine convent at Granada. The Cathedral of Malaga had several pictures of Guevara, amongst which Cean Bermudez notices with praise those of "St. Michael," the "Ascension of Our Lord," and the "Assumption of the Blessed Mary." His works likewise abounded in the conventual churches and cloisters.

¹ Supra, chap. viii. p. 629.

² Ibid. chap. xi. p. 944.

In 1676 he was at Cordoba, painting for the Augustine friars, and he perhaps visited Seville about the same time, for a picture by him of "Our Lord's Nativity" adorned the church of St. Alberto. He died at Malaga on the 8th of December 1698. He painted portraits, as well as sacred subjects, and imitated the manner of Vandyck. In some of his works Cano seems to have been his model, but Cean Bermudez conceived that his style in general bore greater affinity to that of Rubens, who had been the master of Manrique, the first instructor of Guevara.

Pedro Atanasio Bocanegra was born at Granada, and became the scholar of Alonso Cano in that city. By the instructions of the able canon, and by studying the works of Moya, he acquired an agreeable style of colouring, which, at Granada at least, passed for little inferior to that of Vandyck. He thus acquired great popularity, and was courted by nobles and lawyers of the royal chancery, who frequented his house and praised his works until he was beside himself with vanity and self-importance. Juan de Sevilla was, however, in general the victor, in the competitions which took place between them for the honour of supplying the decorative paintings for the line of processions at the feast of Corpus, a holy day celebrated at Granada with peculiar piety and pomp. Ambitious of fame in other cities, Bocanegra

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Pedro
Atanasio
Bocanegra.

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paid a visit to Seville, where he painted various pictures for private houses, and thence went to Madrid. At the capital he was lodged in the palace of the Marquess of Mancera, and by the favour of that nobleman and the Marquess of Montalto, he was chosen to paint an allegorical picture, on the subject of justice, for the King, and was soon after, on the 15th of September 1676, made one of his Majesty's painters. These honours entirely turned the poor man's head, and he made no secret of his persuasion that he was the first of Spanish painters. His vaunts coming to the ears of Matias de Torres,¹ that artist sent him a written challenge to paint with him in some public place, on any subject that might then and there be proposed by the spectators. Bocanegra, like many Andalusian and other boasters, being at heart a mere Parolles, took the alarm on receiving this cartel of defiance, and not only absented himself from the field, but represented the matter to his host Mancera in such a light, that that nobleman had nearly taken it up as a personal affront. But for the timely interference of a friend, the meritorious zeal of poor Torres to humble a swaggering rival, might have cost him a hearty drubbing for insulting a councillor of Castile. The affair, however, had the effect of inducing Bocanegra

¹ *Supra*, chap. xiii. p. 1207.

to return home to Granada, to the great joy of the artists of Madrid. But even in his native city the pride of the poor painter was predestined to meet with a fall. When Ardemans¹ appeared there in 1688 as a candidate for the office of master of the works to the Cathedral, great difference of opinion existed amongst the connoisseurs as to the relative merits of Bocanegra and the stranger. A painting match, or a duello with pencils, was accordingly arranged between them, to take place in the house of Don Francisco de Toledo. The trial of skill proposed was, that each of the contending parties should paint the portrait of the other. Ardemans, who was then hardly twenty-five years of age, first entered the lists, and taking up his palette and brushes, without previously drawing any outline on the canvas, produced an excellent resemblance of his antagonist in less than an hour. Bocanegra, greatly daunted by this feat, and discouraged by the applause which his rival met with from the numerous spectators, put off his own exhibition till another day; and in the end utterly failed in his attempt to transfer the features of his enemy to canvas. His defeat, and the jeers of his former admirers, are supposed to have cost him his life, for he died a few days after, in 1688. The Cathe-

¹ Supra, chap. xiii. p. 1232.

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Miguel
Gerónimo
de Cieza.

Josef de
Cieza.

Vicente de
Cieza.

dral possesses many of his works, amongst which Cean Bermudez praises an altar-piece representing San Pedro Nolasco finding the choir of his convent occupied by the Virgin and company of angels, and a picture of the Crucifixion, which, he says, might pass for a picture by Vandyck.

Miguel Gerónimo de Cieza was born at Granada of a good family, and was one of the ablest painters trained in the school of Alonso Cano. Amongst his best works was a "Virgin with the Infant Saviour," and "Christ with the Woman at the Well of Samaria," in the hermitage of San Miguel, and other pictures in the church of San Pedro, and in the convent of the Angel. He died at an advanced age in 1677. His son Josef, born in 1656, became, under his instructions, an excellent painter in distemper, which he practised in executing decorations for the procession of Corpus.¹ He went to Madrid in 1686, and painted scenes for the theatre at Buenretiro so skilfully that he was made painter to the King three years afterwards. He likewise executed good oil-pictures, among which was one, in the convent of Victory, representing St. Francis de Paula squeezing blood out of a coin in presence of the King of Naples. He died in 1692 at the capital, whither he had been followed by a younger brother named Vicente, who

¹ Supra, p. 1333.

succeeded him as painter to Charles II. At Madrid, however, the works of this artist have been confounded with those of his brother, and at Granada with those of his father. He returned to the latter city in 1701, and died there soon afterwards.

Josef Risueño was born at Granada about the middle of the seventeenth century, and was one of the ablest scholars of Alonso Cano both in painting and sculpture. On the death of his master in 1667, he devoted himself to drawing and modelling from nature, and he attained a high reputation in both branches of art. When Palomino came to Granada, in 1712, he employed Risueño to assist him in his frescoes at the Chartreuse, and was so much pleased with his skill, that he called him, in his bombastic way, "the draughtsman of Andalusia." The monks, says Cean Bermudez, had a tradition that the Cordobese artist asked, as part of the price of his labours, for a small Crucifix by Risueño, which their predecessors would not consent to part with. He died at Granada in 1721. The Cathedral possessed, amongst other works, four good pictures by him, representing St. James the Great, St. Cyril, the marriage of St. Catherine, and the Blessed Virgin crowning that saint with a garland of roses, and a medallion, cut in stone, of the Incarnation, placed over the door that enters from the Plazuela of the college. In painting, his colouring was rich, and as a sculptor,

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Josef
Risueño.

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Pedro
Camacho.

he was remarkable for the graceful attitudes of his figures.

Pedro Camacho was a painter who executed, with one Muñoz, towards the end of the seventeenth century, some well-coloured pictures from the life of San Pedro Nolasco, for the cloister of the convent of Mercy at Lorca. To him, likewise, were attributed some pictures of Our Lord's Passion in that convent, and of the four great Doctors of the Church, S^{ts}. Jerome, Augustine, Bonaventure, and Thomas Aquinas, in the collegiate temple of that city.

Sculptors.
Pedro
Roldan.

At the head of Andalusian sculpture in this reign stands Pedro Roldan, who was born of a distinguished family at Seville in 1624. One of the latest of the scholars of Martinez Montañes, he was the last of the great carvers of Spain. From 1664 to 1672 he was a member of the Academy of Seville, and a constant attendant at its meetings. Amongst the first of his more celebrated works was the sculpture which he executed for the high-altar of the chapel of the Biscayans in the Franciscan convent, of which the architectural portion was furnished by Francisco de Ribas.¹ In the centre of the retablo was a large design, in high relief, with figures larger than life, representing the Blessed Virgin, St. John, and St. Mary Magdalene and other saints weeping

¹ Supra, chap. xii. p. 1120.

over the dead body of Our Lord ; and beneath, there was a bas-relief of the Saviour entering Jerusalem, "meek, and sitting on an ass," as narrated by St. Matthew, and prophesied by Isaiah.¹ These fine works were carefully carved in oak or cedar, and gained Roldan a high reputation amongst the artists of Seville. But being more solicitous of glory than of gain, he was contented with a very small share of the 110,000 reals paid to his coadjutor Ribas by the brotherhood of the Biscayans. On the restoration of the Hospital of Charity, by the exertions of the excellent Miguel Mañara,² Roldan, in 1671 or 1672, was associated with Pineda in executing the high-altar of the church. His portion of the work was the immense piece of sculpture which fills up the centre of the retablo, and represents the "Entombment of Our Lord." The group in the foreground contains many noble figures and expressive heads ; the bas-relief background, with Calvary and its three crosses, is managed with great skill ; and the entire composition possesses peculiar interest as being the last piece of the painted sculpture of Spain that deserves to be classed with the works of Juni and Hernandez. Roldan likewise carved the statues of San Jorge and San Roque, which stand on either side between the twisted columns, and the cherubs that sit up

¹ Matt. xxi. 1-5.

² Supra, chap. xii. p. 1014.

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Works at
Jaen.

aloft amongst the fluttering adornments and golden foliage that crown the fantastic fabric. Having contributed to the altar all that gave it real artistic value, he was again defrauded of his fair earnings by Pineda, who received 12,500 ducats, and paid his fellow-labourer a mere fraction of that sum.

Works at
Seville.

In 1675 Roldan went to Jaen to execute in stone some bas-reliefs of the "Flight into Egypt," "Our Lord disputing with the Doctors," and the "Marriage at Cana," for the interior, and some statues of saints for the exterior, of that Cathedral. For each of the statues he received 1,700 reals, and he was paid 1,000 reals for his travelling and other expenses. His works at Jaen were not completed till 1684, but whilst they were in progress he returned to Seville, and executed a series of saintly figures for the Sagrario of the Chartreuse. His native city abounded with his works. For the convent of shod Carmelites he executed a fine "Descent from the Cross," for the church of Monte Sion a series of figures, for processions, representing "Our Lord and the Disciples at Gethsemane," and for the Cathedral, besides other carvings, a small statue of St. Ferdinand, which was kept in the sacristy amongst the plate and jewels of the church. He also furnished some carvings to the church of the Inquisition, now destroyed, and a fine retablo to the church of St. Alberto, which was broken up

for fuel, when art-loving Soult turned the church into a manufactory of cartridges.¹

Roldan was married to a lady of good birth, named Doña Teresa de Mena y Villavicencio. In order that he might pursue his studies without interruption, they lived at a country house at some distance from the city. There he spent his life in his studio, carving figures, or modelling them carefully after the living model. He was so fond of his art that he grudged every moment spent on other pursuits; and if business called him to Seville, his wont was to carry a lump of clay in his hand, and model as he jogged along the road on his ass. His works do not possess the elevation and energy which belong to those of Juni and Hernandez, nor the delicate beauty of the carvings of Martinez Montañes and Cano. But his figures and draperies are admirably studied, and his compositions arranged with great skill. Cean Bermudez praises the grace and spirit of his outline drawings, which were highly esteemed by collectors. He died at Seville in 1700.

His daughter, Doña Luisa, born in 1656, became under his instructions an artist of very considerable skill. On her mother's death she not only succeeded to her duties of housekeeping, but also took

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Habits of
life and
study.

Doña
Luisa
Roldan.

¹ *Handbook* [1845], p. 269 [3rd edition, 1855, p. 198].

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the management of the studio and the scholars. Roldan was often indebted to her for valuable hints in his artistic labours. He had carved for the Cathedral a statue of St. Ferdinand, which the canons rejected as not being to their taste, and he was much cast down by the occurrence. Perceiving his mortification, Doña Luisa suggested certain anatomical operations with the saw, not very clearly explained by Cean Bermudez, which were perfectly successful. The canons, who took the work for a new one, were satisfied, and the saint was peaceably installed in his chapel. The works modelled by Doña Luisa herself were generally small figures of the Virgin, or groups representing the "Adoration of the Shepherds," and other kindred subjects; and they were designed with great delicacy and grace. The church of Los Menores, now the parish church of the parish of St^a. Cruz at Seville, has a crucifix attributed to her. The figure of Our Lord is of life size, and His face is turned upwards. It is not without merit, though somewhat mannered, and deficient in dignity. Becoming the wife of Don Luis de los Arcos, she was invited to Madrid, in 1692, by Don Cristobal Ontañon, who presented several of her works to the King. Charles II. was so pleased with them, that he ordered a statue of St. Michael, of life size, for the church of the Escorial, a work which the fair artist executed with great

success, and to the admiration of the connoisseurs. It not only called forth a copy of complimentary verses from Don Isidoro de Burgos Mantilla, but obtained for her a more substantial reward, in the post of sculptress-in-ordinary to the King, with an annual salary of 100 ducats. This honour was not conferred until the 24th June 1695, but the salary was to be paid from the day on which she arrived at court. When Charles II. was gathered to his fathers, she had just finished a statue of Our Lord, which he had ordered for the convent of San Diego, at Alcalá de Henares, and which, being forgotten in the troubles that followed, went to a nunnery at Sisante in La Mancha. She died at Madrid in 1704, leaving a small group in clay, representing St. Anne teaching the Virgin to read and attended by angels, in the treasury of the palace, some works at the Recolete convent, and some at the Char-treuse of Paular.

Andres Cancino was a sculptor who wrought at Seville, and was a member of the Academy in that city. He carved his way to fame rather with his sword than with his chisel. The president, Llanos y Valdés, who had himself suffered from the steel of a brother artist,¹ expelled him for fighting a duel with another sculptor-member, named Marcos ; but

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Andres
Cancino.

¹ Supra, chap. xi. p. 936.

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Bernardo
Simon
Pineda.

he obtained re-admission to the society in 1669. He died in 1670 at Seville.

Bernardo Simon Pineda was a sculptor who enjoyed a high reputation as a carver of retablos, and who is also favourably known as an architect, by the Hospital of Charity, at Seville, which was rebuilt under his direction.¹ For the sculptural decorations of the church he employed the fine chisel of Roldan, whom he defrauded in the division of the price.² He joined the Academy³ in the second month of its existence; and he was associated with Valdés Leal in preparing the Cathedral for the canonisation of St. Ferdinand.⁴ The woodwork of the Sagrario of the Carthusians was carved by him, as were also the high-altar of the church of the Augustine convent, and the retablo of the chapel of St. Anthony in the Cathedral.

Juan
Antonio
and Francisco Ruiz
Gixon.

Juan Antonio and Francisco Ruiz Gixon were brothers, and both of them scholars of the sculptor Alfonso Martinez at Seville.⁵ Both were members of the Academy, in which the first held the office of steward in 1672. In 1688-9, Francisco repaired the colossal statues of the monument for the Holy Week, and received a gratuity from the chapter over and above the price of the work done. He

¹ Supra, chap. xii. p. 1018.

² Supra, p. 1340.

³ Ibid. chap. xii. p. 1008.

⁴ Supra, p. 1288.

⁵ Ibid. chap. xii. p. 1120.

carved many good statues for the churches of the city, of which one of the most famous seems to have been a St. Joseph, worshipped in the conventual church of Mercy.

Pedro de Mena y Medrano was a well-born sculptor, who acquired, and for some time practised, his art at Adra, a remote town situated amongst the wild Alpuxarras. The fame of Alonso Cano penetrating these mountain fastnesses, he went down to Granada, to see that artist and his works. Struck with his superior skill, he obtained permission to become his scholar, and removed his family to Granada. There he studied under his new master with great diligence and humility, and would not resume his profession on his own account until he had received the canon's permission. The first independent work which he undertook after his term of pupilage had expired, was a statue, of life-size, of the Virgin of the Immaculate Conception, for the church of Alhendin. His master was highly pleased with this first essay, and the parish authorities inaugurated it with solemn services and dances. He afterwards executed a statue of Santiago, on horseback, and somewhat larger than life, which still fills its original retablo in the Cathedral of Granada; St. Benedict, and St. Bernard, and the Virgin in the dress of an abbess, for the church of San Bernardo; and a number of saintly figures for

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Pedro de
Mena.

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the nunnery of the Angel. For the choir of the Cathedral of Malaga, designed by his master Cano,¹ he carved forty statuettes, on which he was employed from 1658 to 1662, and for which he was paid 40,000 reals. The chapter of Toledo also ordered him to carve a statue of St. Francis of Assisi, in the execution of which he was so successful, that he was appointed, in 1663, to the post of sculptor to the Cathedral. Don Juan of Austria invited him to Madrid, to carve a group representing Our Lady of the Pillar adored by Santiago, which he presented to the Queen-mother. The beauty of this work induced a prince of the house of Doria, then at the Spanish capital, to order a crucifix to be carved for him by the same hand. Mena, knowing that his work was to adorn an Italian palace, did his best, and had the good fortune to please the critics of Genoa. After carving various statues for San Isidro el Real and other churches at Madrid, he went to Cordoba, and wrought there from 1673 to 1679, chiefly, it appears, for the Cathedral. The latter part of his life was spent at Malaga, for the benefit of the sea air, and partly, perhaps, to be near two of his daughters, who were nuns in a Benedictine convent in that city. Dying there of a fever, in 1693, he was buried in the church of their nunnery. As an artist he was one of

¹ Supra, chap. xi. p. 944.

the best sculptors given to Andalusia by the prolific school of Cano. His chisel, however, had not the winning grace which that of the canon conveyed in every touch. A few of his works were in ivory, and more in stone; but wood, the staple of Spanish sculpture, was the ordinary material in which he wrought. Palomino assures us that he was a very fine gentleman in his manners and habits, and that he lived in the first society, and accompanied Bishop Salizanes of Cordoba to the Alameda and the chase. So nice was he in choosing his associates, that he would receive no scholar whose blood and lineage were not stainless, a practice, says Palomino, "worthy of praise and imitation."¹

Bernardo de Mora was a sculptor of good reputation at Palma, in the island of Mallorca, during the reign of Philip IV. Being desirous of giving his two sons better instruction in his art than he himself could bestow, he removed to Granada soon after 1652, and placed them in the school of Alonso Cano. There Josef, the elder, born at Palma in 1638, acquired considerable skill. He afterwards went to Madrid, and found employment at the Alcazar under the younger Herrera, who ultimately got him appointed sculptor to the King, with the usual salary. For the church of San Isidro el Real he carved a

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Bernardo
de Mora.Josef de
Mora.

¹ Palomino, tom. iii. p. 661.

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Diego de
Mora.

statue of the Immaculate Conception, which had the honour of being placed in a spot formerly occupied by a picture, on the same subject, painted by Alonso Cano; and he executed various other works for other churches. The fiery heats and piercing cold of Madrid disagreeing with his constitution, he returned to the more genial climate of Granada soon after 1690, and wrought extensively for the churches and convents. Palomino, who knew him there in 1702, assures us that he lived with the splendour of a prince, and enjoyed the character of an excellent man.¹ He would not receive scholars into his house, nor even permit any one to see him at work; and, the better to elude observation, he frequently plied his chisel at night. When his carvings were finished, he used to set them, to be viewed by purchasers, on a table covered with crimson velvet, a pomp and circumstance of sale which tended to the advantage of the vendor. In his old age he lost his reason; and dying in 1725, he was interred in the church of the Albaycin, where the sculptural genius of Granada, says Cean Bermudez, was buried with him. Diego de Mora, the younger brother of Josef, though inferior in skill, practised his art with credit, at Granada, till his death, about the close of the seventeenth century.

¹ Palomino, tom. iii. p. 734.

Juan de Segura was an indifferent goldsmith at Seville, who finished in 1668 certain alterations on the beautiful Custodia, executed for the Cathedral by Juan d'Arphe.¹ These consisted in replacing the statuette of Faith with one of the Immaculate Conception, the cross that crowned the edifice with a figure of Faith, and twelve of D'Arphe's cherubs, on the first cornice, with twelve of his own. In 1669 he added a plinth to the basement; and so concluded changes which considerably injured the structure which they were intended to embellish.

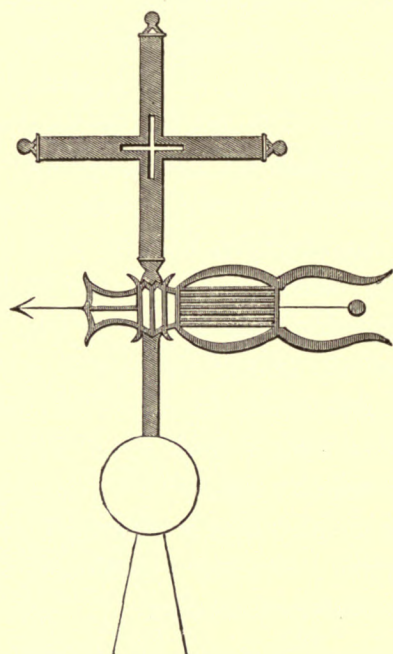
Juan Laureano was an artist who resided at Seville, and executed a good engraving of a portrait of St. Ferdinand in 1677. He was afterwards appointed chief goldsmith to the Cathedral, and wrought the great crown and some figures that adorned the top and other parts of an altar of silver, which used to be erected in the principal chapel at the feast of Corpus. For the Chartreuse, also, he designed and executed a Custodia.

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Gold-
smiths.
Juan de
Segura.

Juan
Laureano.

¹ Supra, chap. vi. p. 458.





CHAPTER XV.

REIGNS OF THE BOURBONS. 1700-1800.



WITH the House of Austria departed the artistic glories of Spain. Charles II. was the last of an illustrious race, which, as an atonement for many faults and follies, at least loved art with a true and constant love.

The great gates of the Escorial had no sooner closed on his remains, than his kingdom was wrapped in the flames of the War of the Succession. During the twelve years of that disastrous contest, while Peterborough "filled the trump of fame," and Galway lost battles according to the strictest rules of strategy, while Berwick manœuvred, and Vendôme by turns dozed and conquered, art languished, and taste decayed. Convents and Cathedrals, ancient treasures

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The War of the Succession, 1700-1712.

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Decline of
artistic
genius.

of painting and sculpture, suffered severely in those evil days. The army of the Archduke led the way in that system of pillage, which Soult and the imperial Marshals afterwards improved into the perfection of military rapine. Churches were despoiled of their plate, and many a fair Custodia, many an exquisite cross, became once more formless bullion; heretic troopers got drunk from sacramental chalices, and covered their nakedness with the embroideries of the sanctuary; plateresque tombs were broken up and rifled for treasure; horses were stabled in venerable shrines; and holy images of Our Lord and the Virgin, forgetting their miraculous cunning, fed the fires of the barrack or bivouac.¹ The miserable years that lost Gibraltar to Spain, and completed the ruin of her commerce, seem also to have dried up the fountain of her national genius. The men of the pencil, the chisel, and the pen, became by one consent the intellectual as well as the political vassals of the Bourbon, and the humble copyists of the meagre models of France. Cervantes and El Mudo, Lope de Vega and Cano, Calderon and Velazquez were gone, and their spirit had perished from the land.

"Theirs was the giant race before the flood,"²

¹ Dr. Pablo de Montestruch, in his *Viage Real del Rey, No. Señor. Phelipe V., Causa de la Guerra y remedio para conseguir la Paz*, 4to, Madrid, 1712, cap. iv. p. 64, gives a doleful account of these atrocities.

² Dryden, *Epistle to Congreve*.

of which the stately proportions were not completely understood until compared with the puny generation that came after.

An appropriate example of the decline of Spanish art, from the time when the shield of Castile and Leon was charged with the baneful lilies, may be found in the fact that the Peninsula has never furnished a portrait-painter of first-rate excellence to the house of Bourbon. The great artists of Italy and Spain have made the royal faces of the Austrian line familiar to Europe, embalming and ennobling the grey eye and hanging lip, peculiar to the race of Hapsburg, in some of the finest examples of portraiture. The Spanish Bourbons belong to a later century, but are hardly known beyond the galleries of their own capital. The little round face of Don Balthazar Carlos, who died at seventeen, and is remarkable solely because he was painted by Velazquez, is seen and familiarly known on many a wall, where the countenance of Philip V., the founder of two reigning houses, would be as strange as that of the obscurest Margrave that ever slew boar beneath the shadow of the Brocken.

The Saxon, Rafael Mengs, is the only artist protected by the new family, whose pictures are generally known and esteemed; and it was from his pencil that Europe first learned how their stature had dwindled, and their faces had become apish, in the

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Want of
portrait-
painters
under the
Bourbons.

Rafael
Menges.

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air of Castile. The Spanish courtiers and statesmen of the eighteenth century have shared the fate of their masters. Thus the Princess of Eboli, beloved of Philip II., is better known, because better painted, than the Princess of Orsini, in spite of the greater power and not inferior charms¹ of the latter celebrated intriguer. The genius of Velazquez has preserved for all time the stately person of Olivares, and, with the person, has probably rescued from oblivion the very name of Admiral Pulido Pareja.² Alberoni, the most dexterous of pimps, and the most daring of ministers, had not even an Alfaro; nor did better fortune attend his rival, that still more extraordinary adventurer, Ripperda, a Protestant in Holland, a Catholic in Spain, and a Mussulman at Morocco. Florida-blanca, Campomanes, and some of their contemporaries portrayed by Mengs, are almost the only Spaniards of the eighteenth century whose portraits, executed in Spain, would be acceptable additions to a well-chosen picture-gallery.

Philip V.
1700-1746.

Philip V., with the sceptre of the Austrian family, also inherited the melancholy temperament which was so often the curse of princes born to be buried at the Escorial. He was not destitute of ability, and bestowed some attention as well on the pro-

¹ Moore's *Lives of Alberoni and Ripperda*, 8vo, London, 1814, p. 11.

² *Supra*, chap. ix. p. 728.

motion of the fine arts, as on the government of his kingdom. It was hardly to be expected, however, that a monarch, who in the prime of life passed whole days in bed in a dark room, would do much towards regenerating the artistic taste of his time, even when the sweet strains of Farinelli had lured him into the sunshine. Palomino assures us that he drew with great facility and skill, and declares that he himself had seen some pen-and-ink sketches, bearing his Majesty's signature, which would have done credit to any master.¹ During his residence in the fairy Alcazar of Seville, drawing on deal boards with the smoke of a candle is said to have been the amusement which Philip chiefly affected, when weary of angling by torchlight in the myrtle-shaded pools, that refresh those delicious gardens.² In the early part of his reign he showed favour to Luca Giordano, Ardemans, Palomino, and other artists of the court of Charles II., and he afterwards invited Ranc, Hovasse, Vanloo, Fremin, Procaccini, Olivieri, and various French and Italian painters and sculptors, to Spain. To the marbles acquired by Velazquez for Philip IV., he added the rich collection of Queen Christina of Sweden, which were purchased for him at Rome by the sculptor, Rusconi, at the price of 12,000

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¹ Palomino, tom. i. p. 186.

² Conder's *Spain and Portugal*, vol. ii. p. 9.

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Architectural
works
at Aran-
juez,

doubloons.¹ And he deserves whatever credit the foundation of an Academy can confer, for he instituted a public school of art, and a society for the purpose of sending young students to Italy, which was afterwards expanded into the Royal Academy of St. Ferdinand.

When the War of the Succession came to an end, and Philip was at leisure to amuse himself with the usual playthings of princes, one of his first undertakings was the completion of the palace of Aranjuez. To that charming residence Pedro Caro Idrogo, a military engineer,² added great part of the eastern front, following the plan which had been left by Juan de Herrera. But the chase, which Philip loved with true Bourbon ardour, soon afterwards gave a new turn to his architectural views. At Valsain, on the northern side of the Guadarrama hills, not far from Segovia, the Emperor Charles V. had built a hunting lodge which had been partly destroyed by fire, in the reign of Charles II. Thither Philip repaired in 1718, and took up his quarters in a few rooms which had escaped destruction. While shooting the deer in the royal chase, he was struck by the romantic situation of a sequestered grange, belonging to the monks of Parral.³

¹ Ponz, tom. x. p. 120.

² *Los Arquitectos*, tom. iv. p. 98.

³ *Ibid.*, p. 111.

Nestled in a cool hollow of pine-clad hills, sheltered towards the south by the soaring peaks of Peñalara, and refreshed by a copious mountain stream, it maintained the verdure of an Alpine valley, when the torrid plains below were charred by the heats of midsummer. The King purchased the ground from the fathers; and the humble dependency of their convent of Parral, its grange of San Ildefonso, became thenceforth a spot memorable in Spanish history. The construction of the new palace was committed to Ardemans,¹ and was piously commenced in 1719, by the erection of a chapel, with a sumptuous high-altar of bronze and jasper, which was afterwards promoted to the rank of a collegiate church. A range of long low pavilions soon after followed, forming an irregular quadrangle, and adorned with towers and spires, but possessing no architectural merit. Various additions were made, from time to time, as fresh accommodation was required, under the superintendence of several bad architects. The northern front, looking upon the garden, and designed by Filippo Juvara, is the part of the pile which has the most pretension; but the effect of its tawdry pilasters and high-pitched roof is poor and ignoble; and the loveliest spot within the bounds of Castile is degraded by

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and La
Granja de
San Ilde-
fonso.

¹ Supra, chap. xiii. p. 1232.

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a mansion in the vile taste of France in the days of the Regency. How striking is the contrast presented by the gaudy pavilions of the French King, and the solemn Escorial of Philip II. ! Placed a few leagues apart, on opposite sides of the same sierra, they are removed, in character, from each other as far as the Manzanares from the Seine, and differ as widely in the emotions which they suggest as any stately Don and skipping Monsieur, who conceived reciprocal aversion at the memorable conferences on the Isle of Pheasants.¹ The founder did not fail to grace San Ildefonso with some of the artistic jewels of his crown. He adorned its saloons with the antique marbles of the Swedish Queen, and also enriched them with many fine pictures, by the great masters of Italy and Spain, culled from the walls of the elder palaces.

Gardens of
San Ilde-
fonso.

The gardens are the glory of San Ildefonso. Philip V. spared no cost in overcoming the obstacles which nature had opposed to their formation. Good seed or good ducats never fell on stonier soil. Whole quarries were excavated to give place for alleys of beech and lime ; whole shiploads of marble came, in the shape of vases and groups, to adorn the new parterres ; turf and flowers, trees and

¹ Supra, chap. ix. p. 788.

soil, were brought down from the wooded heights, or laboriously carried up from the plains below; and the pure and abundant waters, the chief charm of the place, flowed to their appointed basins and fountains through channels cut in the living rock. Philip spent no less than 45,000,000 of crowns¹ on this Alpine retreat, where he loved to shoot and fish, and where he spent the most endurable portions of his melancholy existence. He made his "little Versailles," as he called it, the San Yuste of his mock abdication; from hence he issued his instructions to the submissive cabinet of Madrid; and here he expected, with impatience, tidings of the death of his sickly nephew, Louis XV., and his own accession to the French crown, towards which he by no means showed the indifference of St. Felix of Valois.² Till the removal of the court to Seville, the embellishment of these mountain gardens was his chief pleasure; and they continued to find favour with his descendants, for few of the royal seats of Spain are more intimately associated with the ignoble history of the Spanish Bourbons than that which Delille apostrophised as the

"Lieu superbe où Philippe avec magnificence
Defait son ayeul et retraçait la France."³

¹ *Handbook* [1845], p. 823 [3rd edition, 1855, p. 766].

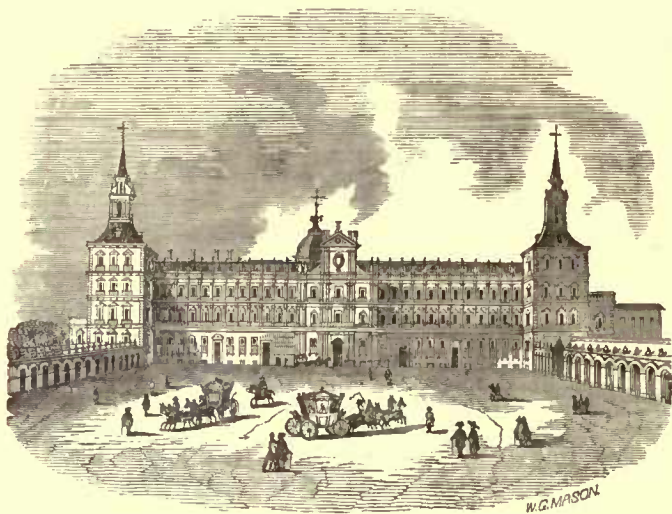
² *Supra*, chap. xiv. p. 1260.

³ *Les Jardins*, chant i. ; 8vo, Paris, 1809, p. 7.

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Alcazar of
Madrid
destroyed.

While inclination thus led Philip to lavish his Indian treasures on the rocks of Guadarrama, accident compelled him to rebuild the royal palace of Madrid. A fire, which broke out on the evening of Christmas 1734, raging with great violence, in a few hours reduced the venerable Alcazar of



Charles V. to a blackened shell.² So perished the halls and galleries of the Emperor and the three Philips, the collection of sculpture formed in Italy by Velazquez, the frescoes of a long line of court painters, and great part of the artistic treasures

¹ Alvarez y Baena, *Compendio Histórico de las Grandezas de Madrid*; sm. 8vo, Mad. 1786, p. 242. The above woodcut of the old Alcazar is taken from a print executed at Madrid soon after the accession of Philip V.

accumulated by the House of Austria. Philip V. chose Filippo Juvara to design the new palace of the Bourbons. That architect, one of the most famous of his day, was born at Messina, in 1685, and studied his art at Rom under Fontana. The favour of Cardinal Ottoboni introduced him to royal patrons; he was employed at Turin by the King of Sardinia, and at Lisbon by the King of Portugal; who gave him a cross and pension; and he further extended the sphere of his observation by travels in France and England. Philip V., having invited him to Spain, first employed him at San Ildefonso, and afterwards appointed him to rebuild the Alcazar. Juvara was desirous of placing the new edifice on the heights of San Bernardino, where there was ample space for buildings of vast extent, and gardens of proportionate magnificence. In magnitude, at least, his plans were worthy of the proudest days of the monarchy. The palace was to consist of a quadrangle, seventeen hundred feet square, and it embraced a magnificent church and theatre, a noble library, and offices for the secretaries, and halls for the councils, of state. Juvara was constructing a model in wood of this colossal edifice, when he died in 1736, an event which spared him the pain of seeing his design rejected. Being asked on his death-bed to recommend his successor, he named Giovanni Battista

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New palace
designed
by Filippo
Juvara.

Plans
altered by
Giovanni
Battista
Sachetti.

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Sachetti, a native of Turin, who was accordingly invited to Spain, and finished the model. This vast sketch, composed of timber enough to build an ordinary house, may still be seen at Buen-retiro; and some of the fronts, rich with composite colonnades, possess considerable artistic merit.¹ But in spite of the opinion of Juvara, and the entreaties of Sachetti, Philip, governed as usual by his wife, determined to rebuild the palace on the original site on the northern side of the capital. To suit the inequalities and scantiness of the ground, therefore, Sachetti was required to prepare a new plan, curtailed of many of the magnificent appendages of Juvara, and provided with the accommodation necessary for a royal household by means of vaulted terraces extending far along the face of the declivity. In due time a palace arose, which, in spite of its narrowed proportions, is still one of the largest and most imposing in Europe. The main body of the building, as left by Sachetti, consisted of a quadrangle four hundred and seventy feet square, and one hundred feet high to the upper cornice. The front was adorned with Doric and Ionic columns and pilasters, and crowned with a heavy balustrade, whereon were ranged colossal

¹ Mesonero Romanos has described it with tolerable correctness in his *Manual de Madrid*, 8vo, Mad. 1844, p. 202.

stone figures of the ancient Kings of Spain, which have since been removed to the plaza beneath. The subsequent additions to the western front, begun by Charles III., and still unfinished, have rather marred than improved the pile. Rising proudly, in a grand white mass, from its airy terraces, the new palace is the chief object which arrests the eye on approaching Madrid, and invests it with somewhat of the dignity of a metropolitan city. In the sentiment which it awakens, and in the style of its decorations, both without and within, it belongs to that Italian architecture, embellished according to the florid taste of France, which arose at Versailles, and overspread Europe in the last century. The reigning house of Spain bears witness to the successful policy of the Bourbons; and their royal residence at Madrid is perhaps the finest existing example of a Bourbon palace.

Isabella Farnese, a Princess of Parma, the second Queen of Philip V., was, like her husband, an amateur painter. Palomino, according to his wont, extols her "excellent ability" in the art,¹ but against his raptures it is fair to set the silence of Ponz, who notices some heads, executed by her, in two apartments at San Ildefonso, without any marks of admiration.² She also displayed her taste in the

Queen
Isabella
Farnese.

¹ Palomino, tom. i. p. 187.

² Ponz, tom. x. p. 148.

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adornments of Riofrio, and its miniature gardens, a dependency of San Ildefonso.¹ To her influence, and not unwise economy, are attributed the erection of the new palace at Madrid on the old site, and the consequent curtailing of the magnificent designs of Juvara.²

Louis I.
1724.

Louis I. was raised to the throne at the age of seventeen, in 1724, after the abdication of his father, Philip V. His reign was a mere episode in that of the latter monarch: its chief events were his boyish pranks, and his quarrels with his lively French Queen; and it was brought to a close in eight months by the smallpox.³ As Prince of Asturias, he took some lessons in modelling from Raymundo Capúz;⁴ and as King, he received the dedication of Palomino's second folio.⁵ These are his sole claims to a place amongst royal patrons of art.

Ferdinand
VI.
1746-1759.

Ferdinand VI. succeeded his father, Philip V., in 1746, and reigned till 1759. He was a prince of an amiable disposition and slender abilities, and of the melancholy temperament usual with Spanish kings. Shooting and music being the only pursuits which gave him any pleasure, his time was divided

¹ Ponz, tom. x. p. 125.

² Supra, p. 1362. *Handbook*, p. 782.

³ Coxe's *Memoirs of the Kings of Spain of the House of Bourbon*, vol. iii. p. 78.

⁴ Supra, chap. xiv. p. 1275.

⁵ Ibid. p. 1321.

between the chase, the opera, and the chapel.¹ In his endeavours, however, to revive the effete arts of his country, he did not fall short of his predecessor. He raised Philip's school of painting, sculpture, and architecture, to the dignity of a royal institution, which he called the Academy of San Fernando; he endowed it with considerable revenues; and he provided it with apartments in a spacious palace in the street of Alcalá, originally built by Churriguera,² and afterwards pruned of its extravagances by Diego Villanueva.³ His Queen, Maria Barbara of Portugal, remarkable for her sweet temper and ungainly person, induced him to build also the immense convent of nuns of the order of St. Francis de Sales, as a retreat for herself and a place of education for the daughters of the nobility. It cost upwards of nineteen millions of reals, and was the last great religious edifice on which the crown of Spain lavished its American treasures. The architect was one François Carlier,⁴ a tasteless Frenchman; and the building, grand in dimensions and paltry in design, has spoiled a noble site, and a vast quantity of fine materials.⁵ The best part of the pile is the garden

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Nunnery
of Las
Salesas.

¹ Coxe's *Memoirs*, vol. iv. pp. 16, 221.

² *Supra*, chap. xiii. p. 1243.

³ *Los Arquitectos*, tom. iv. p. 271.

⁴ *Ibid.* p. 234.

⁵ "The size, enormous cost, and vile taste, led the critics to exclaim, '*Barbara Reina, barbara obra, barbaro gusto, barbaro gasto.*'" In Spanish *barbaro* means immense, as well as barbarous. *Handbook* [1845], p. 796 [3rd ed., 1855, p. 738, where the word "vile" is modified to "bad."

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front, which contained the royal residence ; and the church deserves notice, at least, for the beauty of its Corinthian columns, formed of the richest marbles of Spain. Queen Barbara spent great part of the wealth, which she so loved to amass, in furnishing it forth with costly pictures and sculptures, by indifferent artists, and with the finest plate and jewellery which could be supplied by the Indies, and the degenerate successors of the D'Arphes and Becerrils.

Charles
III.
1759-1788.

Charles III., the younger brother of Ferdinand, was promoted, on the death of the latter, from the throne of the Two Sicilies to that of Spain and the Indies. Singularly ignoble in person and aspect, his intellectual endowments rose considerably above the level of the Bourbons. Before his accession to the Castilian crown, he had already distinguished himself by the wisdom and beneficence of his government at Naples. He had likewise evinced a taste for art, both as a patron and an amateur artist. The graver was the artistic implement with which he amused his leisure ; and Gandellini notices with praise his etching of the Blessed Virgin with the Infant Saviour in her arms. Under his auspices Herculaneum and Pompeii began to emerge from the darkness of ages, and to pour their antique treasures into the Royal Museum of Portici and Naples. At Caserta, also, he built that magnificent

palace, with its aqueducts and gardens, the masterpiece of Vanvitelli, and still the Escorial or Versailles of Campania. At his return to Spain, he conferred new honours and privileges on the Academy of San Fernando, and he instituted two other royal academies of art, with the title of San Carlos, in the cities of Valencia and Mexico. He invited to Spain the Saxon painter, Mengs, and the Venetian Tiepolo, and long employed them, with large salaries, in the decorations of the new Alcazar of his father. Only on his death-bed, when sorely beset by his confessors, did he tarnish his reputation as a man of taste by charging the Count of Florida-blanca to burn all the pictures of Venus and other erotic subjects contributed by Titian to the royal galleries, a sentence which the minister wisely took upon himself to commute to banishment to a lumber-room.¹

Munificent as a patron of the second-rate artists of his age, he likewise evinced his appreciation of the great dead painters, by a decree forbidding the exportation of their works. This order appeared in 1779, in the shape of a letter from the prime minister, Florida-blanca, to the civil governor (*Asistente*) of Seville, copies of which were also widely circulated throughout the kingdom.² Whereas, said the docu-

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Decree
against the
exporta-
tion of
pictures
from
Spain.

¹ *Les Arts Italiens en Espagne*, p. 18.

² It may be found in Ponz, tom. ix. p. 290.

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ment, certain foreigners were buying up and sending abroad all the pictures of Bartolomé Murillo that came in their way, his Majesty, taking into consideration the dishonour and detriment therefrom resulting to the character and taste of the nation, signified his pleasure that the practice should cease, and that persons detected in the traffic should be punished by pecuniary fine, as well as by the confiscation of the paintings. Laws, impossible to be enforced, and administered by officers ever ready to assist in their evasion, have, in all times, been amongst the chief evils of Spanish government. The only practical effect therefore of this well-meant rescript, was to induce the more scrupulous and courtly collectors, like our English Cumberland,¹ to obtain formal permission to remove their acquisitions. During the Bonaparte usurpation, if it remained on the statute-book, it was never permitted to interfere with the predatory operations of Soult and the picture-dealing Marshals of France. It therefore deserves notice, merely as an historical fact creditable to Bourbon taste, and showing that one, at least, of the race wished to preserve to Spain the trophies of that artistic genius which had glorified the times of the Austrian dynasty.

To his capital he contributed many new buildings,

¹ *Anecdotes*, vol. ii. p. 103.

chiefly devoted to literary or scientific institutions, amongst which was the museum of natural history on the Prado, now the royal picture-gallery.¹ The most effective of his edifices at Madrid, however, were the stately gates that nobly terminate many fine streets, and, in some measure, conceal from observation the paltry walls, of which Madame d'Aulnoy long ago remarked that they might be battered down with oranges.²

The Infant Don Gabriel, second son of Charles III., was a young prince in whom was revived somewhat of the literary and artistic tastes and talents of his Austrian ancestors. In his twentieth year he published a translation of Sallust,³ illustrated by the pencil and graver of Maella and Carmona, and magnificently printed in the fine press of Ibarra, a work which, if not entirely executed by the royal scholar,⁴ at least bespoke a love of letters, and a respect for literary distinction. He was also a diligent amateur painter, and filled his apartments at the Escorial with his copies or studies from nature, some of which he likewise presented to the Academy of San Fernando, wherein he held the rank of academician. Unhappily for

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Architectural works.

Infant Don Gabriel

¹ Supra, chap. i. p. 62.

² *Voyage*, tom. ii. p. 113.

³ *La Conjuracion de Catalina y de la Guerra de Jugurta, por Cayo Salustio Crispo*; 4to, Madrid, 1772.

⁴ It was really done by Bayer, who had been his tutor.

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Charles IV.
1788-1808.

Spain, he died a few days before his father, who, seeking consolation in the chase, fell a victim to his paternal affection and his love of shooting, in 1788.

Of the fourth Charles, the son and successor of Charles III., little need be said. No enlightened patronage of art or letters could be expected from the drivelling tool of Godoy. Still, imitating, if not possessing, the tastes of his predecessors, as Prince of Asturias he collected pictures, and as King he established a royal academy of the fine arts at Zaragoza, under the protection of San Luis. Almost the sole memorial of his reign, to be found in the royal demesnes, is the Casa de Labrador, a paltry imitation of the Trianon, which deforms the groves of Aranjuez. But he and his family, the most despicable of the royal houses which disgraced Europe at the close of the last century, were at least happy in a portrait-painter, Francisco Goya, an artist worthy of a better time, and the ablest who had appeared at Madrid, since Sebastian Muñoz met his death beneath the dome of Our Lady of Atocha.¹

Amateurs.

The courts of the Bourbon princes, possessing few professional artists, cannot be expected to have produced many amateurs. The Duke of Uceda,

¹ Supra, chap. xiii. p. 1228.

however, who resided at Madrid in 1715, painted for his own amusement with considerable skill, which, according to his friend Palomino, he acquired at Rome, when ambassador from his sovereign to the Holy See.¹ Don Bernardo Inca Mendez de Sotomayor, a gentleman of Cordoba, executed, in 1709, some pen-and-ink drawings, which, falling under the observation of Cean Bermudez, had sufficient merit to obtain for their author a place amongst the artists of Spain.

Don Juan Joseph Navarro, created, in 1744, Marquess of Victoria, in consequence of the advantage which he obtained over Admiral Matthews' squadron in the Bay of Hyeres, enjoyed a reputation as a painter and man of letters, as well as a naval commander who had vanquished a British foe. Besides many manuscripts on nautical subjects, he left behind him a number of sketches, landscapes with small figures, which Cean Bermudez thought not inferior to the studies of Callot. By the desire of Philip V., the ingenious Admiral several times had the honour of drawing before that monarch at Seville; and he had two daughters, Maria Ignacia and Rosalia, whom he trained to the use of the pencil. He died at Cadiz, in 1771, aged eighty-four.

Don Luis Alvarez de Nava, knight of Santiago,

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Duke of
Uceda.

Don Ber-
nardo Inca
Mendez de
Soto-
mayor.

Juan
Joseph
Navarro,
Marquess
of Victoria.

D^a. Maria
Ignacia
and D^a.
Rosalia
Navarro.

¹ Palomino, tom. i. p. 186.

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Don Luis
Alvarez de
Nava.

Duchess of
Huescar
and Arcos.

Marquess
of Monte-
hermoso.

Don Diego
Rejon de
Silva.

His poem
"La Pin-
tura."

and captain of the royal Spanish guard, was an amateur painter, of skill and influence sufficient to obtain his election as an honorary member of the Academy of San Fernando, in 1753. A still higher honour was conferred by that body, in 1766, on Doña Mariana de Silva Bazan Sarmiento, Duchess of Huescar and Arcos, who was not only received as an academician, but also appointed honorary directress of the painting department, with a vote and precedence at the meetings. These compliments were elicited or rewarded by some drawings presented by the Duchess to the Academy. She died in 1784. The Marquess of Montehermoso, likewise an academician and painter, collected pictures at Vittoria, where he died in 1798.

Don Diego Rejon de Silva was a gentleman of Murcia who attained the dignity of counsellor of state, and held a post in the chief secretary's office, in the reigns of Charles III. and Charles IV. As an amateur of arts and letters he evinced considerable skill, in both literature and painting. He was a member of the Royal Academy, and took an active part in the management of its affairs; and he likewise contributed a copy of a picture by Mengs, to the walls of its gallery. He wrote and published a didactic poem on painting,¹ in three cantos, in which are

¹ *La Pintura, Poema didactico en tres cantos*; 8vo, Segovia, 1786.

presented, in not inelegant verse, the more important rules of the art, as laid down by Da Vinci, Alberti, and Pacheco. The first canto treats of design, the second of composition, and the third of colouring. Without possessing the genius and imagination of Cespedes, he humbly follows in the footsteps of that master, filling up, according to his ability, the sketch which he found in the canon's fine fragment on the same subject. The artist, who seeks for instruction in his poetical essay, will probably find it not less useful, the reader, who turns it over for amusement, will find it not more wearisome, than the similar lucubrations, in Latin, of Marsy,¹ and in French, of Watelet² and La Mierre.³ One of the objects which he had in view in the work, seems to have been to defend the artistic reputation of Spain from the calumnies of Du Bos, Felibien, and other French writers. His reply to these gentlemen is made in the form of a long note, and he rebukes their fluent ignorance and flippant criticism in a tone in which the pride of the Spaniard struggles with the discretion of the placeman. The former of these feelings sometimes gets the better of the latter. A certain M. Patte had lifted up his heel against Spain in a style that not even the counsellor of a

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Reply to
French
critics.

¹ *Pictura, Carmen* ; 12mo, Paris, 1736.

² *L'Art de Peindre, Poème* ; 4to, Paris, 1760.

³ *La Peinture, Poème* ; 8vo, Paris, 1769.

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Other
works.Don Josef
Nicolas
de Azara.

Bourbon prince could reprehend with perfect serenity. "Paris," said the Frenchman, writing in 1765,¹ "is now in Europe what Greece was in the great days of ancient art; in all courts the best artists are Parisians, as in the case of M. Marquet at Madrid." "M. Marquet," retorts Rejon, to this *coup de patte*, "never was our first royal architect; and even if he had been, Frenchmen, for their own sakes, ought to conceal the fact. The Post-Office, the eyesore of our most public place, is the only edifice built by him in this capital; and if any sane Frenchman can be found to defend its architecture, we will abjure good taste, and concede the point to M. Patte." Besides his poem, Rejon de Silva also drew up and printed a code of rules of painting, translated from Da Vinci and Alberti; he published a dictionary of artistic terms;² and he wrote an abridgment of Palomino's volumes, of which the manuscript existed in the time of Cean Bermudez, in the library of the Academy of San Fernando. He died, much regretted, in 1796, in the city of Murcia.

Don Josef Nicolas de Azara, one of the ablest of the diplomatists of Spain, likewise deserves notice as an ardent and tasteful lover of literature and art. He

¹ *Monumens érigés en France à la gloire de Louis XV.*, Paris, 1765, pp. 6-7. Rejon, *Pintura*, pp. 104-5.

² Cean Bermudez does not give the exact titles of these works, nor have I been able to find any account of them elsewhere.

was sent to Rome in 1761 as agent for ecclesiastical affairs, and, for his activity and talents, was some years after promoted to the post of minister at the Papal court. Through his hands passed the long and intricate negotiations, which ended in the suppression of the order of Jesus; and in 1796, presenting himself as a mediator at the camp of Bonaparte, he averted, for two years at least, the occupation of the Eternal City by the army of the Republic. For nearly forty years he was a leader of the polite and literary society of Rome, a diligent collector of pictures and gems, and a generous benefactor of artists and men of letters. Being the intimate friend of the painter Mengs, he edited his literary remains both in Italian¹ and Spanish,² prefaced by an agreeable memoir, in which, however, he has by no means escaped the biographer's besetting sin of over-rating his subject. He was likewise the translator of Middleton's "Life of Cicero,"³ and Bowles's work on the natural history of Spain,⁴ the editor of Bodoni's fine edition of Horace,⁵ and author of a funeral discourse on his sovereign,

¹ *Opere di Antonio Raffaello Mengs, Primo Pittore della Maestà de Carlos Re di Spagna*, Parma, 2 tom. 4to, 1780, one of the beautiful works of Bodoni's press.

² *Obras de Ant. Raf. Mengs, Primer Pintor de Camara del Rey*, 4to, Madrid, 1780, with a portrait by Carmona.

³ *Historia de la vida de M. T. Cicero*, 4 tom. 4to, Madrid, 1790.

⁴ Twice printed at Madrid, and once in Italian at Parma.

⁵ 2 tom. folio, Parma, 1791.

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Don Gas-
par Mel-
chor de
Jovellanos.

Charles III. In 1801, he was appointed ambassador to Paris, whence he was recalled through the intrigues of Godoy; and he died in 1803, aged seventy-two, when preparing to return to Rome.

Don Gaspar Melchor de Jovellanos, the celebrated jurist and statesman, was an enlightened lover and promoter of the fine arts. His mind seems to have been mainly directed to the subject by his early and steady friend Cean Bermudez, with whom he took a warm interest in the establishment of the school of design at Seville.¹ Becoming a member and councillor of the Academy of San Fernando at Madrid, he delivered in 1784 the customary discourse,² at the distribution of prizes, a discourse full of learning and eloquence, and very different from the barren verbiage which the academicians were wont to hear. In his days of prosperity he amused his leisure by collecting pictures, and by making notes on artistic and antiquarian subjects, some of which he communicated to Ponz;³ and while a prisoner in the castle of Bellver, in Majorca, he beguiled the time by drawing up an account of that fortress, illustrated with plans executed by himself, by writing notes on

¹ *Infra*, chap. xvi.

² *Supra*, chap. iii. p. 165, note.

³ Ponz, tom. xi., carta vi., Nos. 63-86, pp. 243-257, are written by Jovellanos. He wrote also ten letters on the Asturias, intended for Ponz, but not finished till after the death of that author, and still unpublished.

the architecture of England, and by making literary researches in the conventual libraries of the island, which were rewarded by the discovery of an unpublished discourse on the cube, by Juan de Herrera, the architect of the Escorial. These curious manuscripts he committed to the care of Cean Bermudez, who has given an account of them in his memoirs of his friend.¹

Of the few foreign artists who flourished in Spain during this uninteresting century, Andrea Procaccini was one of the earliest and best. Born at Rome in 1671, he was at first intended for a learned profession by his parents, who yielded, however, to his boyish inclinations, and allowed him to study painting in the school of Carlo Maratti. After a few months' instruction, he copied a picture of Cleopatra in a style so like that of his master, that he became thenceforth a favourite scholar, and in due time a painter of reputation. Besides innumerable works for meaner churches and palaces, he executed a picture of the "Baptism of Cornelius the Centurion," for the baptismal chapel at the Vatican; and he contributed the figure of Daniel to a series of twelve prophets, painted by the best artists of the day, for the church of St. John Lateran. Pope

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Foreign
artists.
Andrea
Procaccini.

¹ *Memorias*, cap. xvii. and xviii., pp. 315-333. A fuller description of Juan de Herrera's discourse will be found in *Los Arquitectos*, tom. iii. p. 365.

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Clement XI. honoured him with his esteem and confidence, and availed himself of his advice in his exertions for the improvement of the manufacture of tapestry, a cherished scheme of his Holiness. The pontifical favour having made him famous, he was next employed by Cardinal Aquaviva, the Spanish ambassador, to paint a picture of St. Cecilia, and was afterwards invited by that minister to enter the service of his master the King of Spain.

Visits
Spain.

Accepting the offer, he travelled northward to Parma, where he was honourably received by its Duke, and thence passed to Genoa. Being detained in that city by stress of weather, he beguiled the time, not only by examining the works of the elder and better artists of his name, but also by painting a hall in the Durazzo palace. On his arrival at the court of Madrid, probably about 1718 or 1720, Philip V. appointed him first painter-in-ordinary, and ever afterwards retained him about his person. He had a considerable share in the plans and works of San Ildefonso, especially after the death of Ardemans in 1726; and it was by his advice that the King caused Cardinal Aquaviva to purchase the marbles of the Queen of Sweden.¹ In 1729, he was promoted to the post of Aposentador; and his

Favour at
court.

¹ Supra, p. 1355.

position at court, and his favour with his master, and especially with Queen Isabella, were so high, that he became, as we are assured by his Italian biographer,¹ the object of much matrimonial speculation. Declining many other honourable matches, he finally bestowed his coveted hand on an Irish-woman, whom he lived with for some years in perfect harmony, and appointed his sole heir at his death. He died of a cold at San Ildefonso, in 1734, and was buried in the Franciscan convent at Segovia. Amongst the property to which his widow succeeded were three houses at Rome, and a large collection of pictures and sketches.

In Spain, Procaccini rather enjoyed his reputation as a painter, than increased it. His time, indeed, was principally occupied in giving advice on matters of architecture and landscape-gardening. Two or three pictures are all that he left behind him in the Peninsula; and of them the most important is an altar-piece, of no great merit, representing the patron saint, in the collegiate church at San Ildefonso. In Italy he is favourably known as an engraver, having executed plates from various works of Rafael and Carlo Maratti, and also from some of his own designs for tapestry.

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Marriage.

Death.

Merits as
an artist.

¹ Leoni Pascoli, *Vite de' Pittori, Scultori, ed Architetti moderni*, 2 tom. 4to, Roma, 1730-36, tom. ii. p. 404.

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René
Antoine
Hovasse.

René Antoine Hovasse, born at Paris, in 1645, was a disciple of Charles Le Brun, whom he assisted in his historical paintings at Versailles. He became a member of the Academy of Paris in 1673, and in 1699 was appointed by Louis XIV. director of the French Academy at Rome, a post which he held for five years. At the invitation of Philip V., he afterwards passed into Spain, where he remained but a short time. He died at Paris in 1710.¹ His son, Michel Ange, elected into the French Academy in 1707, succeeded him as painter to the King of Spain. He executed various works at St. Ildefonso; some pictures of boorish festivals in the apartments of the King, a "Crucifixion" in the oratory, and a number of landscapes in one of the chambers of the Queen. Cean Bermudez, who possessed some of his drawings, praises them for their spirit and correctness. He died, according to one of his French biographers, at Arpajon, in 1730.²

Michel
Ange
Hovasse.

Jean Ranc

Jean Ranc was born at Montpellier in 1764, and became at Paris the scholar of Hyacinthe Rigaud, whose style he imitated, and whose niece he married. Two portraits, which he painted, of the professors Verdier and Platte Montagne, and presented to the Academy of Paris, procured his election into that

¹ Dargenville, *Abrégée de la Vie des Peintres*, 2 tom. 8vo, Paris, l'an iv. tom. ii. p. 533.

² *Ibid.* p. 705.

body in 1703. In portraiture he was esteemed not inferior to his skilful and accurate master. But like greater artists, he was not exempt from impertinent and vexatious criticism, which, however, gave him an opportunity of making a pleasant and unanswerable reply. Having exhausted all his talent on a particular portrait, the friends of the sitter still refused to be pleased. He, therefore, privately painted a copy of the picture, and cutting the head out of the canvas, so placed it that the original could, undetected, supply the vacuum with his own veritable face. The cavillers falling into the snare, and again condemning the likeness, the relaxing features and hearty laughter of the supposed portrait speedily and sufficiently avenged the painter of their fastidiousness.

Philip V. invited Ranc to Spain in 1724. He was then sent to Lisbon to paint the portraits of the royal family of Portugal; and he afterwards, in 1729, accompanied the train of the Bourbon King, in the wintry expedition to the frontiers of that country, on occasion of the double match between the houses of Bourbon and Braganza. After furnishing many portraits of royal and noble personages to the palaces of Spain, he died at Madrid in 1734. He painted Philip V. for the Academy of St. Ferdinand, as well as for San Ildefonso and Buenretiro, and for the latter residence he also portrayed Queen Isabella. Cean

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His portraits,

and practical wit.

Visit to Spain.

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Louis
Michel
Vanloo.

Bermudez praises his fresh and agreeable colouring, as well as his accuracy in taking likenesses.

Louis Michel Vanloo was born of a noble family, originally Flemish, which had produced a succession of painters for five or six generations. His father, Jean Baptist, a naturalised Frenchman, married and settled at Toulon, where the son was born in 1707; and he afterwards resided for some time at Rome, in quality of painter to the Prince of Carignano. The family removed to Paris in 1718, but Louis was soon sent back to pursue his studies, for six years, at Rome. At the end of that time he returned to Paris, and in 1731 was admitted a member of the French Academy, on the same day with his father, with whom he was also employed in various works of consideration in the churches of the capital, and at Fontainebleau.

Visit to
Spain.

In 1736 the influence of the court-artist, Rigaud, obtained for him the post of painter to the King of Spain, in which he replaced his deceased countryman Ranc. At the court of Madrid he met with great success, and had the honour of painting Philip V., Queen Isabella, and the rest of the royal family, as well separately as collectively, on one immense canvas, which may still be seen, a wilderness of wig and hoop, velvet and brocade, in the Royal Gallery of Spain.¹ The work esteemed by Cean Bermudez

¹ In the reserved room. [Transferred, in December 1847, to the Museo del Prado; *Catálogo*, 1889, No. 2018.]

above all his others, is a portrait of Louis I. as a child, dressed in Spanish costume, which was preserved at Haro, in the mansion of the Ollauris, where that prince and his mother, Maria Louisa of Savoy, had once passed the night. This portrait, however, must have been a copy from some earlier picture, for Louis had been for twelve years inurned in marble at the Escorial when Vanloo came to Madrid. He took a warm interest in the establishment of the Academy of St. Ferdinand; and became director, in 1744, of the provisional body, and, in 1751, of the completed institution. Returning full of honours to Paris, in 1752, he died there soon after his arrival.

Francisco Vieira, one of the rare artists of Portugal, deserves notice as well for his merits as a painter, as for his energy and devotion as a lover. Born at Lisbon, in 1699, he was still a child when he became enamoured of Doña Ignéz Elena de Lima, the daughter of noble parents, who lived on friendly terms with his own, and permitted the familiar intercourse of their children. The thread of their loves was broken for awhile by the departure of the young wooer to Rome, in the suite of the Marquess of Abrantes, ambassador to the Holy See. There he applied himself diligently to the study of painting in the school of Trevisani, and when he had sufficiently acquired the rudiments of art, he improved his skill by copying the works of Annibal

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Francisco
Vieira.Romantic
attach-
ment.Visit to
Rome.

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Carracci in the gallery of the Farnese palace. His patron, Abrantes, unprofitably engrossed part of his time by causing him to make drawings of the furniture of his palace, and sketches of religious processions. A residence of seven years at Rome, however, afforded ample opportunities for study, and he had carried off the first prize in the Academy of St. Luke before he returned to Portugal. Although only in his sixteenth year, he was immediately appointed by John V. to paint a large picture on the Mystery of the Eucharist, to be used at the approaching feast of Corpus. Of this difficult task he acquitted himself in six days, to the perfect satisfaction of his Faithful Majesty and his not very critical court; and he afterwards had the honour of portraying the King's ample visage, in a picture to be used as a model for the coin-dies by the medallists of the Mint.

Return to
Lisbon and
his love.

Meanwhile he had remained constant to his adored Ignez, and took the first occasion of flying once more to her feet. He was kindly received by the Lima family, at their villa on the beautiful shores of the Tagus, and was permitted to reside there for awhile, painting the scenery, and wooing his not unwilling mistress. The maiden's heart being fairly won, the eyes of her parents were in due time opened, and the usual obstacles began to trouble the course of their true love. Ignez was shut up in the con-

vent of St^a. Anna, and compelled to take the veil, while her swain was turned ignominiously out of doors. In his distress he carried his complaints to the foot of the throne, and prayed that the vows of the fair one, first pledged to him, might be held sufficient to release her from those which she had been forced to utter to Heaven. John V., although wont to cull his own mistresses from nunneries, was a dutiful son of the Church, and refused to interfere. The lover, therefore, returned to Rome, and urged his suit at the feet of the Keeper of the Keys. There he obtained a commission to be issued to the Patriarch of Lisbon, empowering him to inquire into the facts of the case; and the report of that prelate being favourable, he was finally made happy with a bull, annulling the religious vows of the nun, and authorising their marriage. It is uncertain how long the affair remained undecided; but a Portuguese Jesuit having warned Vieira that at home he ran the risk of being punished by confiscation of his property, for obtaining a bull without the approval of the civil power, he prolonged his residence at Rome to six years, that the matter might have time to be forgotten at Lisbon. During this period he continued to exercise his pencil with so much success that he was elected a member of the Academy of St. Luke.

He finally ventured to return to his native Tagus

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Misfortunes.

Return to Rome.

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Return
home and
marriage.

and accomplish the object of his life. Disguising himself as a bricklayer, he skulked about the convent where Ignez lay immured, mingling with the workmen employed there, till he found means to open a communication with her and concert a plan of escape. He then furnished her with male attire, and at last carried her off on horseback to another bishopric, where they were married in virtue of the Pope's bull. While effecting her rescue, or during the pursuit that followed, the intrepid painter was fired at, and severely wounded, by a brother of his bride, an injury which it was his fortune to avenge, as he himself used to relate, by giving alms to the perpetrator when reduced to beggary in after years.

Visit to
Spain.

Apprehending further outrage, he retired for a time to the convent of Paulistas, where he painted in 1730-1 for the church several pictures of hermits, noted as "famous" by his Portuguese biographer. Although he appears now to have been left in undisturbed enjoyment of his hard-won wife, fear of possible molestation, or a love of travel, induced him to set out in 1733, for the third time, to Rome. Taking Seville in his way,¹ he remained

¹ Cean Bermudez places his visit to Seville before his elopement and marriage with the nun. I have given what appears the more probable version of the story, which I find in Cyrillo Volkmar Machado, *Vidas dos Pintores Portuguezes*, p. 99, whence I have also taken several other facts of his life.

for some time in that city, then the seat of the Castilian court, and lived on familiar terms with Ranc and the other artists of Philip V.

He did not, however, proceed further than Andalusia. John V. had newly dedicated his vast convent-palace at Mafra, the huge but degenerate Escorial of Portugal, lauded, like its Castilian prototype, as a new wonder of the world,¹ and inhabited by monks who evinced their austerity by eschewing cloth of gold and silver, and wearing nothing finer than the silken brocades of Lyons.² He could not afford to lose the best artist in his dominions. Vieira was, therefore, commanded to return, to become his painter-in-ordinary with a liberal salary. This appointment fixed him for nearly forty years at Lisbon, where he painted with great reputation and success, as well for other convents as for Mafra and the royal palaces. Many of his works perished in the great earthquake of 1755, but some of the best escaped, especially those in the Franciscan and Carthusian houses. The Count of Assumar and the Duke of Cadaval like-

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Return to Portugal, and appointed painter to the King.

Works.

¹ *Monumento sacro da Fabrica e solemmissima sagração da santa basilica do Real convento que junto á villa de Mafra*, escrito por Fr. Joaõ de S. Joseph do Prado; fol. Lisboa, 1751, p. 137. The Portuguese friar describes his conventual home with far less grandiloquence than is indulged in by the Jeronymite historians of the Escorial.

² *Descripción del reino de Portugal y de los Algarbes, extractado del ensayo de Adriano Balbi y aumentada con noticias originales por Don Jose Marugán y Martín*, 2 tom. 4to, Madrid, 1838, tom. ii. p. 166.

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wise possessed good specimens of his pencil; the Count of Lippe, the celebrated commander, honoured him with a visit in 1762, and obtained a picture of St. Anthony, which he carried to Germany; and a certain William Hudson made prize of, and transported into England, another, which the Portuguese Palomino styles "the celebrated 'Adoration of the Kings.'" England likewise possesses, or at least possessed, the larger part of a great collection of drawings left by Vieira. His artistic skill was displayed as well in architecture as in painting, and his success in that line may still, perhaps, be judged of in the fountain which he designed for the garden of Don Alexandre de Guzman.

Widow-
hood and
author-
ship.

In 1744, he took the vows of the military-religious order of Santiago. His wife, the nun Ignez, died at Mafra in 1775. From that time he relinquished the pencil, and retired to a retreat called Beato Antonio, to spend the rest of his days in meditation and prayer. He beguiled part of his time, however, by writing and publishing at Lisbon, in 1780, a poetical autobiography which he called the "Distinguished Painter and Constant Husband."¹ In this book, which created some sensation, the candour of the style probably atoned for the arro-

¹ *O Insigne Pintor é leal esposo Vieira Lusitano historia verdadeira, que elle escrebe en cantos liricos, Lisboa, 1780.*

gance of the title, for his biographer refers to it as the source whence he partly drew his account of the author's life.¹ He died at Lisbon, in 1783, with a high reputation for piety, founded on his alms-deeds and close attendance on religious rites. As a painter he is praised by Cean Bermudez for correctness of drawing and for vigour of fancy, and he likewise used the graver with some skill.

Jacopo, or, as he is called in Spain, Santiago Amigoni, was a Venetian who came to Madrid in 1747, as painter to Ferdinand VI. He painted a ceiling in the palace at Aranjuez, some pictures for the theatre, and a large composition from Tasso for one of the halls of Buenretiro, and executed various other works for the royal residences. Two huge pictures by him, "The Finding of the Gold Cup in Benjamin's Sack," and "Joseph in the Palace of Pharaoh,"² meet the eye of the spectator in the vestibule of the Queen of Spain's gallery, and justify the dry remark of Cean Bermudez, that, "although he possessed somewhat of the spirit of Venetian colouring, his works cannot be mistaken for those of Titian and his immediate disciples." He died at Madrid in 1752, aged seventy-seven.³

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Jacopo
Amigoni.

¹ Machado talks of the book as if it were too well known to be quoted, but I have not yet been able to obtain sight of a copy.

² *Catálogo* [1843], Nos. 2 and 38. [Not in *Catálogo* 1889.]

³ Lanzi, *Storia Pittorica*, tom. vi. p. 4.

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Corrado
Giaquinto.

Corrado Giaquinto, born at Molfetta, was a painter trained in the school of Solimena at Naples. He afterwards went to Rome, where he studied under Sebastiano Conca, and was admitted to the Academy of St. Luke. On the death of Amigoni, he was chosen to replace that artist at the court of Madrid, and arrived there in 1753. Besides superintending the pictorial decorations of the new palace, he held the post of director of painting in the Academy of St. Ferdinand. On the arrival of Mengs, in 1761, he returned to Naples, where he died in 1765, at an advanced age. His principal works were allegorical compositions executed on ceilings of the palace, and he painted the "Blessed Trinity surrounded by the Heavenly Host," the "Battle of Clavijo," and various sacred subjects on the domes of the gorgeous chapel-royal. To the oratories of the King and Queen at Buenretiro he likewise furnished various small devotional pictures, and two altar-pieces representing St. Francis of Sales and his noble devotee, Jeanne de Chantal, besides other works, to the new convent of Las Salesas. As a colourist he is highly esteemed by Cean Bermudez, who considered him the best fresco-painter that had appeared in Spain since Luca Giordano.

Giovanni
Battista
Tiepolo.

Giovanni Battista Tiepolo was born, in 1693, at Venice, and learned to paint in the school of Gregorio Lazzarini. His rapid hand and showy style

made him sufficiently famous to be invited to Spain by Charles III., in 1763, to paint the ceilings of the new palace at Madrid. For a man of seventy he certainly accomplished a large amount of work. His first effort was the ceiling of the guard-room, on which he depicted Vulcan forging arms for Æneas at the request of Venus. He then moved into the King's ante-chamber, and decorated its roof with a vast composition representing the genius of the Spanish monarchy leaning on a lion, and surrounded by the heavenly host of Olympus. But his great work was the ceiling of the noble hall, known as that of the kingdoms, whereon he delineated a countless assemblage of allegorical figures representing the various provinces of the Spains and the Indies in their national costumes, and surrounded with the natural productions proper to each. These ceilings displayed great facility, if not great power, of invention and composition. But though extolled to the skies by a generation that had forgotten Velazquez, they are now curious chiefly as monuments of the bad taste of the time. Tiepolo likewise painted a series of oil-pictures on sacred subjects for the new conventual church of San Pasqual Baylon at Aranjuez, which the friars thought proper to remove soon after they had been hung up, to make way for the works of some other artists. This indignity the Venetian took so much to heart, that

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Domenico Tiepolo.

Lorenzo Tiepolo.

Charles François de la Traversé.

it was supposed to have aggravated a malady under which he laboured, and to have hastened his end. He died at Madrid in 1770. He engraved thirty-four plates from his own pictures, amongst the best of which were figures of San Pasqual and San Carlos, taken from the altar-pieces rejected by the friars at Aranjuez. Of two sons who accompanied him to Spain, the elder, Domenico, married, settled, and died at Madrid, where he enjoyed a pension from the crown, and obtained some reputation as a painter. He executed two ceilings in the palace, and left fifty-three plates, after his father's pictures or his own. Lorenzo, the second son, was also a painter and engraver, and covered a palace-ceiling with frescoes in the style of his father, at whose death he returned to Venice.

Charles François de la Traversé was a Parisian, and a scholar of François Boucher. He was afterwards pensioned by the crown and sent to pursue his studies for six years at Rome. Proceeding afterwards to Naples, he devoted himself for a while to exploring the, then novel, ruins of Herculaneum. He attracted the regard of the Marquis D'Osson, the French ambassador, who, being removed to Madrid, took him thither in his suite. He resided for many years in the Spanish capital, but he did not succeed in obtaining royal patronage. For private houses, however, he painted many small pictures in a style

which obtained the praise of Cean Bermudez. Landscapes and flowers were the subjects in which he succeeded best; and in colouring he imitated the style of the Flemings. The engraver, Carmona, executed a good print from an allegorical picture painted by him in honour of the birth of an Infant of Spain. Removing, near the close of his life, to his own country, he died at Paris in 1778.

Anthon Rafael Mengs was born at Aussig, in Bohemia, in 1728. He was the second son of Ismael Mengs, who resided at Dresden as miniature painter to Augustus III., King of Poland. Being an enthusiast in his profession, this artist gave his children pencils instead of playthings, and compelled his two sons, from a very early age, to draw for sixteen hours a day, a course of labour from which the elder of the two took refuge with the Jesuits at Prague. The second, however, evincing a strong predilection, as well as great talents, for the art, his father took him in 1740 to Rome. There, for three years, he used to shut him up daily in the Vatican, with a loaf of bread and a pitcher of water, in order to hold converse with Rafael, Michael Angelo, and the antique. If he left him at home, he would set him a certain task, and, to guard him from external temptation, was wont to lock the door and put the key in his pocket.

On their return to Dresden, young Mengs em-

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Anthon
Rafael
Menges.

Taken to
Rome.

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Return to
Dresden,
and success
there.

Second
visit to
Rome.

Marriage.

Return to
Dresden,
and ap-
pointment
as painter
to the
Elector-
King.

ployed himself in executing portraits in coloured crayons, some of which falling into the King's hands, obtained for him promotion to the post of painter to his Majesty, with an annual salary of 600 thalers. Being only in his sixteenth year, however, he had the modesty and good sense, in spite of the displeasure and surprise of Count Bruhl, to obtain leave to decline the offer, and return to his studies at Rome. There he lived with his father for four years, near the Vatican, applying closely to professional labour, and devoting part of his time to the study of practical anatomy in the hospital of Sancti Spiritus. The first work by which he attracted the notice and the applause of the Roman public, was a picture of the Holy Family. For the Blessed Virgin, he took as a model Margarita Guazzi, a poor, virtuous, and beautiful maiden, whom he made his wife in 1749, embracing at the same time the Roman Catholic faith.

His father soon afterwards wishing to return to Dresden, he accompanied him thither, refusing several advantageous offers of patronage at Rome, and quitting a country which he already preferred to all the rest of the world. For this filial obedience old Ismael, on occasion of some disagreement, in a short time made him a very ungracious return, by turning him with his wife and infant daughter into the street. The King of Poland, amongst his

other pleasures and prodigalities, was a munificent, if not always a discerning, patron of art.¹ When he heard, therefore, of young Mengs' misfortune, he immediately named him, for the second time, his painter-in-ordinary, with a salary of 1,000 thalers a year, a house, and a carriage. His Majesty was then engaged in the construction of the florid Italian church, where the Catholic house of Saxony still peacefully worships God in its Protestant capital. To this building Mengs contributed two pictures to adorn the lateral altars. That for the high-altar was likewise entrusted to his pencil, and in order that it might do honour to his skill and its destination, he obtained permission to execute it at Rome.

He settled himself at Rome with his wife and child in 1752. His first work was a copy of Rafael's "School of Athens," undertaken, he was wont to say, for the sake of imbuing his mind more perfectly with the spirit of the great master, and executed for the Earl of Northumberland. He then began his Dresden altar-piece, on which he had not wrought long when the Seven Years' War broke out in Germany. The first campaign saw Augustus of Poland chased from his Electorate by the arms of the great Frederick. The painter of

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Third
visit to
Rome;
works
there.

¹ *Works of Sir C. Hanbury Williams*, 3 vols. sm. 8vo, London, 1822, vol. ii. p. 222.

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the exiled prince consequently found his salary stopped, and himself and his increasing family left in utter penury. He was forced, therefore, to support himself for several years by painting whatever pictures he could find patrons to order, at whatever prices they could afford to pay. The first work which gained him much reputation was one of the largest and the worst paid that he had yet undertaken, a great fresco on the dome of the church of San Eusibio, for which the frugal Celestine friars, to whom the church belonged, engaged to find him scaffolding and plasterers, and to pay him 200 crowns. The fine design and brilliant colouring of this composition attracted universal admiration, and if slenderly remunerated in coin, Mengs at least reaped from it that fame which, in the career of an artist, seldom fails to lead to fortune.

Visit to
Naples and
employed
by the
King.

When he left Dresden, his master, the Elector King, had ordered him to repair to Naples, to paint for his gallery the portraits of all the royal family, expressly forbidding him to accept payment from his august sitters. Owing to the war this commission remained in abeyance, until the Duke of Cerisano, Neapolitan minister at Rome, urged the now famous painter to fulfil it, and, to relieve him of all pecuniary difficulties, informed his court of the prices which Mengs had usually received in

Saxony. He likewise ordered him to paint a picture for the chapel-royal at Caserta, paying him in advance 300 sequins, a moiety of the price. Some of his jealous rivals at Naples, however, caused it soon afterwards to be communicated to him that this picture would not be required for many years, and that the King and Queen of Naples, thinking his prices exorbitant, declined to sit for their portraits. Poor Mengs remained therefore in a state of doubt and disappointment, until the Count of Lagnasco, Polish minister at the papal court, returning from a visit to Naples, assured him that the altar-piece for Caserta was daily expected, and that, so far from grudging his price, the Queen, Amelia of Saxony, was displeased with her countryman for not having already presented himself to fulfil his sovereign's commands. Mengs therefore finished his picture with all despatch, and hastened with it to Naples, where he found Charles VII. and his consort preparing to remove to their new kingdom of Spain, and too deeply occupied to submit themselves to his pencil. They received him, however, with kindness, and directed him to paint the portrait of their son, Ferdinand III., who was about to ascend the vacant Sicilian throne. But even this command he was prevented from executing, by the jealousy of his brother artists, who seem to have inherited

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Other
works at
Rome.

all the rancour of Ribera, and who threw out hints, which he lost no time in taking, that the sooner he removed from their territory the better for himself.

Once more safe at Rome, Mengs, now sunned with royal favour, found abundance of patronage amongst the nobles of the Papal city. At the beautiful villa of Cardinal Alessandro Albani, he clothed the ceiling of a gallery with a fresco representing Apollo, Mercury, and the Muses, which gave proofs of diligent study of the antique paintings, lately exhumed from Herculaneum, and collected in the Museum at Portici. He likewise executed various oil-pictures for English lords and Neapolitan princes, amongst which one of the most important was "Cleopatra at the feet of Cæsar."

Invitation
and
journey to
Spain.

He had made up his mind to pass the rest of his life at Rome, when he received from Don Manuel de Roda, Spanish minister, an invitation to enter the service of his Catholic Majesty. The terms offered were an annual salary of 2,000 doubloons, with a house, coach, and all the materials of his art provided for him. In case of acceptance, free passage for himself and his family was likewise offered, in two Spanish vessels of war about to sail from Naples to Alicante. Mengs at once closed with the proposal, and arrived at Madrid in September 1761. Charles III. received him with the

greatest affability, and ever treated him with perfect kindness, in spite both of the insinuations of rivals, and of his own uncouth demeanour, which his secluded habits had rendered inveterate. Giaquinto, an artist of high Italian reputation, was then the chief painter of the court. On the exhibition, however, of Mengs' first work, he found himself instantly eclipsed, and covered his chagrin by a hasty retreat to Italy. His first great efforts were directed to the embellishment of the new palace. There he depicted Olympus, with all its gods and goddesses, on the ceiling of the King's bedchamber, and Aurora on that of the Queen's. On the cornice of this room are four compositions within painted frames; one of them represents Venus, seated and attired by Cupids. The beautiful Venus is his wife, the two pretty Cupids his sons. For the apartment of the Princess-royal, he painted four pictures representing Night and Morning, Noon and Evening; and for the King's private oratory he provided an altar-piece in fresco, representing the "Nativity of Our Lord," which he completed in the brief space of eight days, and which has now very much faded. He afterwards painted various easel pictures for the King, amongst which was the famous "Descent from the Cross," perhaps the best and certainly the most extravagantly praised of all his works. Painted on a panel 9 feet high by $7\frac{1}{2}$ wide, the composition

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Success and
works.

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consists of seven principal figures, the Virgin, with her attendant Maries and other saints grouped around our dead Lord, whose head is supported in the bosom of St. John. The body, laid on its linen cloth, concentrates the principal lights of the picture; the Virgin, who stands in nun-like weeds, with her eyes raised to heaven, and Mary Magdalene, kneeling with clasped hands at the Saviour's feet, are the most effective of the figures. In the background, the crosses of Calvary are seen on a distant height; the middle distance is filled up by various mourners and men with torches leading the way to the new tomb of the Arimathean. After the picture had been painted, Mengs added a piece to the top, on which the Eternal Father and the Dove are painted, an addition which was not needed, and which has been wisely omitted in the engraving by Volpato.

Connection
with the
Academy
of San
Fernando.

The Academy of St. Ferdinand elected Mengs an honorary member and director in 1764. He suggested several new laws for their government, and certain alterations in the method of study, which at first were adopted. But in carrying them into effect he seems to have met with opposition, and got involved in quarrels, which did little credit to the wisdom of his fellow-directors, or to his own temper and tact.

The early habits of application, acquired beneath

the stern discipline of his father, never forsook Mengs. His labours invariably began at dawn and ended at dusk, and then he devoted some hours to preparations for the toil of the morrow. Over-exertion and a too sparing diet gradually weakened his health, and reduced him so low that he himself believed that the climate of Madrid had brought him into a decline. Having some time before sent his wife and family to Rome, he was deprived of their care and good offices. Leave was therefore granted him to follow them, and to recruit his shattered frame in Italy.

His strength failing him on the road, he was obliged to rest for some time at Monaco, but he at last reached Rome, and immediately began to recover. Resuming the pencil amongst the inspiring scenes of his early studies, he produced a much admired picture of "Christ and St. Mary Magdalene in the Garden," the passage in Our Lord's history known by the name of *Noli me tangere*. He next undertook a large and elaborate composition on the Nativity, in which he proposed to rival another work, on the same subject, now at Dresden, and famous as "La Notte" of Correggio. Amongst the adoring shepherds of Bethlehem, he introduced his own portrait. Two small pictures of St. John and St. Mary Magdalene then engaged his pencil, and all four passed into the collection of the King of Spain.

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His health
impaired
by over-
exertion.

Return to
Rome.

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Works at
the Vati-
can,

Naples,

Pope Clement XIV. now gave him an opportunity of fulfilling his long-cherished wish to link his name with that of Rafael, as one of the painters of the Vatican. His Holiness, having opened a hall for the reception of the Papyrus rolls of his library, entrusted its pictorial embellishments to his pencil, and its entire decorations to his taste. Mengs undertook the task on condition that he was not to be compelled to receive any payment. On the ceiling he painted, in fresco, various allegories, treating of Time, Fame, and History, in connection with the arts of Egypt, and over two doors he executed, in distemper, and seated in niches, the figures of Moses and St. Peter. While thus engaged in writing his name, as he flattered himself, on the roll of immortality, time passed rapidly away, and he had been absent from Spain for about three years. Charles III. beginning to be impatient for his return, it required all the diplomatic skill of Don Joseph Nicolas de Azara, the Spanish envoy and his intimate friend, to excuse his delay. At last, Azara finding it necessary to promise that he should speedily depart, he set out for Naples, to pourtray the King and Queen for the Royal Gallery of Madrid, vowing that he would use the utmost despatch. Instead of this, however, he remained in the fair city during the whole winter, buying coins and antique vases, and returned to Rome with nothing

painted of the pictures but the heads. Then he had to finish the hall of the Papyri at the Vatican, and take leave of the Pope, who presented him at parting with a rosary of lapis-lazuli, and a series of the gold medals struck during his pontificate.¹ At Florence, also, which he took in his way to Spain, he lingered for nearly a year, painting portraits and other pictures for the Grand Duke and his friends, and unable to tear himself away from the land of his choice.

When he at last presented himself at the Spanish court, however, all was forgiven by Charles III., whose good-nature was proverbial, as well as his hatred of change. He immediately renewed his labours, with his accustomed zeal, in the new palace, and clothed several ceilings with new frescoes. His indulgent master was soon enabled to dine, in the presence of his loving subjects, beneath an elaborate composition, representing the Apotheosis of Trajan, his prototype in the opinion of the courtly Azara, and to regale his eyes with a prospect of the Temple of Fame, depicted at the end of the hall. Mengs next went to Aranjuez, and adorned the dome of the palace theatre with a fresco, in which Time is seen carrying off the genius of Pleasure, and the walls with a series of classical

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and Flor-
ence.

Return to
Madrid;

works
there,

and at
Aranjuez.

¹ *Éloge* prefixed to the Ratisbon edition of Mengs' writings.

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Caryatides. For the friars of San Pasqual Baylon, at Aranjuez, also, he painted a large picture, on panel, for the high-altar of their church, representing their tutelar saint in a blaze of glory and surrounded by ministering angels. Under the pressure of these labours, carried on without respite for two years, his health once more gave way, and he now prayed to be allowed to retire for the remainder of his days to Rome. After repeated solicitations, the boon was at length granted, his generous master not only allowing him to continue in the receipt of a salary of 3,000 crowns, but settling a further sum of 1,000 on his daughters.

Returns to
Rome for
life.

Fixed once more in the home of his choice, with a fortune equal to his wants, and a fame far beyond his merits, Mengs might have hoped to pass a long evening of life in prosperous tranquillity. Misfortune, however, had now marked him for her own. He had not been long at Rome when he lost his justly adored wife. The shock broke his spirit, and aggravated his complaints. Striving to forget his grief in devotion to his art, and the winter proving unusually severe, his incessant labour was pursued in a studio heated to a pestilential degree. His enfeebled organs thus gradually lost all tone; he was tormented with a perpetual cough which destroyed his voice; and his emaciated features wore the aspect of a corpse. Still he scorned

repose, and toiled on with unabated energy. For St. Peter's he designed a picture of the tutelar Apostle receiving the mystic keys, which, however, remained a sketch; and he finished a large work representing Andromeda released by Perseus, which, purchased by an Englishman, and captured at sea by a French cruiser, eventually became the prize of the French Minister of Marine. He likewise executed a large cartoon of the "Descent from the Cross," treating the subject in a new manner, for which a Florentine collector offered 1,000 crowns. His last work was the "Annunciation of Our Lady" for the chapel-royal at Aranjuez. The day on which he commenced it, Azara found him standing before the canvas and feebly humming a sonata of Corelli, a composer whose music, he said, he intended to imitate in the picture. At his death the work wanted only a few finishing touches, and the final strokes of the artist's pencil were bestowed on the arm of the archangel, which holds forth the symbolical lily.

Finding his debility increase, he put himself into the hands of a German quack, who promised him speedy relief. To escape the remonstrances of his family he removed to separate lodgings, first in the Via Condotti, and then in the Via Gregoriana. There was a holy nun at Narni, at that time, who gained great fame by the miracles of healing per-

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Last work.

Illness and death.

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formed by jasmin flowers, which she was wont to distribute to the believing. By means of a decoction of these blessed blossoms, and a strong dose of antimony, the empiric was in one sense as good as his word; the shattered frame of the patient soon sank under the vigorous effects of this double remedy, and death closed his sufferings towards the end of June 1779. He was buried in the parish church of San Michele, on the brow of the Janiculan Hill; and his remains were followed to the grave by the professors of the Academy of St. Luke. Azara, faithful to the memory of his friend, erected a cenotaph to his honour in the Pantheon by the side of the monument of Rafael. It is adorned with his portrait in bronze, which had been modelled under his own direction; and it bears the following simple words—

ANT. RAPHAELI MENGES

PICTORI PHILOSOPHO.

JOS. NIC. DE. AZARA. AMICO. SVO. P.

MDCCLXXIX.

VIXIT ANN. LI. MENSES. III. DIES. XVI.

Character.

Menges was a man of melancholy and choleric temperament, and disposed to be annoyed by the pains, rather than gratified by the pleasures, of a very successful life. Falling, not unnaturally, into the opinion of his contemporaries that he was the

first painter of the age, he expressed it occasionally in a manner that savoured of arrogance. Thus, when he had condemned some Venetian pictures which Clement XIV. had lately added to his gallery, and that Pontiff had pleaded in their favour the approbation of other artists, he replied, "They praise what is above their powers, I despise what is below mine." The opinions of all writers on art he held in great contempt, and remarked, of the "Discourses" of Reynolds, that they tended only to mislead youth and display the author's superficial knowledge of his subject. Speeches such as these, however, were dictated, Azara assures us, only by his love of truth, which he carried so far as to allow a number of diamond snuff-boxes, the gifts of princes, to be seized at the French frontier, as merchandise, rather than say he had ever taken a pinch of snuff in his life. Yet this exceeding horror of deceit is hardly reconcilable with the wicked waggy which he practised on his friend Winkelman, by painting Jupiter and Ganymede, in imitation of an antique fresco, and permitting the good German to describe the forgery in his history as a genuine relic of ancient art.

He was a faithful and affectionate husband, and a tender parent, careful to give his children at least a good education. He gave them, however, little besides, for, in his pecuniary affairs, he was so

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Anecdotes.

Habits.

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Family.

improvident, that although in the last eighteen years of his life his receipts had been no less than 150,000 crowns, he left no property but his drawings and unfinished works, and a large collection of casts, engravings, and coins.¹ The casts he bequeathed to the King of Spain; the drawings were bought by the Empress Catherine of Russia. His eldest daughter, Anna Maria, painted portraits with some success; she was the wife of the engraver Manuel Salvador Carmona, and a member of the Academy of San Fernando; and she died at Madrid in 1793. But he would not permit any of his sons to adopt his profession, assigning as a reason that he would be vexed if they were inferior to him, and still more vexed if they excelled him; a sentiment which could have occurred, says Azara, forestalling Boswell, to none but a great man. One of these sons, the second, became an officer of engineers in the Spanish service.

Fame, and merits.

The extraordinary fame which Mengs enjoyed as an artist is hardly intelligible to posterity. Of the fact there can be no doubt. Crowned heads contended for his works, and he, on one occasion, declined a commission from his first master, the King of Poland, alleging that he had not time to

¹ Azara, p. xli., says that he did not leave money enough to pay for his funeral; which, however, is denied in the *Éloge* prefixed to the Ratisbon edition of his works.

satisfy the demands of other princes, and of his personal friends. Azara, an arbiter in matters of taste, and probably speaking the sentiments of the whole Roman public, did not scruple to declare that he alone united in himself the chief excellences of all the great masters,¹ and, in one instance, to prefer his colouring to that of the great colourist of Venice.² By Winkelman he was called the Rafael of his age.³ Cumberland was the only critic of the day who refused to bow down and worship, and who ventured to pronounce an adverse sentence, which posterity has confirmed, with a plainness which Mengs himself never exceeded. Of his picture of the Nativity, at Madrid, the English envoy remarks, that it would rather gain than lose were the beautiful sheet of plate glass, which covers it, less clear, and of his works in general, that they are painted with tameness and servility, rousing no passions, and risking no flights.⁴ It is evident that Mengs proposed to himself the unattainable end at which his admirers assured him he had arrived, to combine in his own person the peculiar gifts of many original and vigorous minds. Eclectic principles were never carried further; his pictures are therefore remarkable

¹ *Vida*, p. 15.

² *Ibid.* p. 18.

³ *Histoire de l'Art chez les Anciens*, trad. par Huber, 3 tom. 4to, Paris, l'an ii., tom. i. p. 292.

⁴ *Anecdotes*, vol. ii. p. 209.

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for correctness of design and smoothness of execution, and pervading insipidity of effect. His portraits are his best and happiest works; pleasing, well-coloured, and lifelike, they resemble and equal those of Mignard and Rigaud. The rich gallery of Dresden has nothing of a similar kind to surpass his portraits in pastel or crayons; and he would now enjoy a far higher fame, had his reputation been earned in that humbler but safer path.

Writings.

The writings of Mengs are remarkable, less for their intrinsic merit, than as the works of a man who had little leisure to give to the cultivation of letters, and whose early education had, of necessity, been very imperfect. His command of language must have been considerable, for he wrote Italian and Spanish as easily as his native German. His first work, a treatise on beauty, was written and anonymously published in German; his letter to Ponz, on the various schools of painting, was composed in Spanish, and first printed in that writer's travels in Spain;¹ his memoirs of the life of Correggio seem to have been drawn up in Italian; and his practical instructions in painting were compiled by Azara from notes, dictated at various times to different pupils, in each of these three languages. Probably no critic, Saxon, Tuscan, or Castilian,

¹ Ponz, tom. vi. p. 164.

would cite any part of his writings as model of style. But all bear the stamp of thought, and indicate good sense, as well as earnest devotion to his subject. The letter to Ponz contains some sound criticism of the pictures in the palace of Madrid, and displays a just appreciation of the works of his great predecessor Velazquez. His reply to Étienne Maurice Falconet, the French sculptor who modelled the famous equestrian statue of Czar Peter in the Russian capital, is written with great judgment and temper. This artist,¹ the Abbé Bracci, and Henry Home of Kames, were amongst the few antagonists rash enough to enter the field of artistic criticism with Winkelman. The objections of the Florentine priest were founded on a misunderstanding; and the Scottish judge, criticising with the utmost gravity an author whom he had obviously never read, at once misstated, and unconsciously adopted, his opinions.² Falconet, a more lively and formid-

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¹ See his *Réflexions sur la Sculpture*, 8vo, Paris, 1761; and *Observations sur la statue de Marc Aurèle*, 8vo, Paris, 1771.

² The whole case is fairly stated in Huber's *Memoir of Winkelman* prefixed to the *Histoire de l'Art*, tom. i. p. lxiii.-v. Bracci's remarks are contained in his *Dissertazione sopra un Clippo votiva*, Lucca, 1771. Lord Kames's criticism occurs in his *Sketches of the History of Man*, 2 vols. 4to, Edinburgh, 1774, vol. i. p. 155, where no reference is given to any work of Winkelman. The latter, had he lived to read it, would have treated it as lightly as he did his lordship's chapter on beauty in the *Elements of Criticism* (3 vols. Edin. 1763, vol. i. p. 251), of which he said that the author discussed his subject with the intelligence of a Greenlander. Huber's *Mem.*, tom. i. p. lxxv.

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able adversary, had been first attacked by Winkelman, but his caustic reply to the animadversions did not appear until after the murder of the great antiquary. Mengs, therefore, took up the quarrel, and defended with much ability the philosophy of his friend, and the horse of Marcus Aurelius. For discussions of this kind he possessed a natural aptitude, which he had highly improved by his studies in the Vatican. As an instance of his accurate knowledge of antique sculpture, Azara records that at one of their excavations at Tivoli, he pronounced a certain marble head, much defaced, to belong to the time of Alexander the Great, and that a few days after the rest of the figure was found, with an inscription which proved it to be the portrait of that conqueror himself.¹ His writings have now ceased to be read, as his pictures have ceased to be extolled as miracles of art; but in the last century the glory of his pencil was reflected on his pen. Daniel Webb, to whom he had communicated his "Treatise on Beauty," in manuscript, thought it worth his while to commit the literary felony of publishing it in England, under another title, as his own.² His letter to Ponz was translated into Italian

¹ Azara, p. 35. It is supposed to be the sole portrait in existence of Alexander. Presented by Azara to Napoleon, it is now in the Louvre. *Description du Musée Royal des Antiques du Louvre*, par le C^{te} de Clarac; 12mo, Paris, 1830, No. 132, p. 64.

² *An Inquiry into the Beauties of Painting*, 8vo, London, 1760.

before, and into English soon after, his death ; and within seventeen years of that event, editions or translations of his works had issued from the presses of Parma, Madrid, Ratisbon, Bassano, Paris, Rome, and London.¹

Renaud Fremin, born at Paris in 1673, studied sculpture at Rome, and after his return to his native city acquired considerable reputation by a statue of the "Woman of Samaria," executed for the fountain on the Pont-Neuf, and various other works in marble for the church of the Invalids and the Cathedral of Notre Dame. Invited to Madrid in 1722 by Philip V., he went thither, accompanied by his fellow-sculptor Jean Thierry. They were immediately employed in designing groups of statues for

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Foreign
sculptors.
Renaud
Fremin,

and Jean
Thierry.

¹ The first edition of the treatise on beauty is entitled *Gedanken über die Schönheit und über den Geschmack in der Malerey*; an Herrn Johann Winkelman; herausgegeben von Johann Caspar Fuessli; 8vo, Zurich, 1762, and it was reprinted there in 12mo in 1765. The Italian translation of the letter, a very bad one, was published at Turin; the English one is called *Sketches on the Art of Painting, in a Letter from Sir A. R. Mengs, Kt., to Don Antonio Ponz*, by John Talbot Dillon; 12mo, London, 1782. Besides the editions of his works of Parma and Madrid, mentioned at p. 1375, notes 1 and 2, there are *Les Œuvres, traduites de l'Allemand, par H. Jansen*, 8vo, Paris, 1781; *Les Œuvres traduites par J. P. Doray de Longrais, avec un éloge historique by (T. L. Hérisant)*, 8vo, Ratisbonne, 1782 (with portrait); *Opere*, 2 tom. 8vo, Bassano, 1783 (a reprint of the Parma edition, with the life slightly enlarged and followed by a caustic postscript on Cumberland); *Œuvres complètes, trad. de l'Italien, par H. Jansen*, 2 tom. 4to, Paris, 1786 (with portrait, the best French edition); *Opere, corrette ed aumentate da Carlo Fea*, 4to, Roma, 1787; *Works*, translated from the Italian, 2 vols. 8vo, London, 1796; *Obras*, seg. edicion, 4to, Madrid, 1797.

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Jacques
Bousseau.

the gardens of San Ildefonso, and an Italian bronze-founder was engaged to assist them in making the moulds. That artist, however, refusing to follow the directions of the Frenchmen, they dispensed with his services, and obtained leave to cast their designs in lead, which they afterwards coloured in imitation of bronze. The works were carried on for seven years, under the superintendence of Fremin, till 1729, when he followed the court to the Portuguese frontier and Seville. Until his return in 1733, they proceeded under the charge of Thierry. San Ildefonso remained in the hands of the two artists till 1744, when they obtained leave to return home, and were succeeded by another of their countrymen, one Jacques Bousseau. Fremin died at Paris the same year that he left Spain. He and his coadjutor are responsible for nearly all the sculptures at San Ildefonso, the deities and heroes, the allegorical virtues and fabulous monsters, that terminate its avenues, or spout forth those sparkling waters in which a finely-frenzied poet of the day saw

“Yà diaphanos chapiteles,
Yà candidas atalayas,
Yà excelsas torres de espuma,
Con apariencias de alcaçar.”¹

¹ *Estado y forma que al presente tiene el real nuevo sitio de San Ildefonso*, par Don Juan Diaz de Torres ; 4to, Mad., no date and not paged.

Columns clear, of crystal dight,
 Airy watch-towers sparkling white,
 Now a foam-built steeple bright,
 Now a palace wall'd with light.

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These pieces of garden furniture are generally commonplace and conventional, and obtrude themselves on the attention neither by their faults nor their beauties. Besides various statues and bas-reliefs in marble in the parterres, Fremin has left marble busts of Philip V. and Louis I., and their Queens, in the palace; and from his designs Thierry executed the sculptures of the chapel and staircase at Riofrio. The marble retablo of that chapel was afterwards removed to Segovia, and set up on the wall which backs the choir of the Cathedral.

Giovanni Domenico Olivieri, a native of Carrara, studied the art of sculpture at Genoa, and so much distinguished himself at Turin in the service of the King of Sardinia, that the Spanish ambassador, the Marquess of Villarias, invited him to enter that of the King of Spain. Finding Madrid a residence to his mind, he determined to fix himself there for life, and obtained letters of naturalisation as a Spanish subject. A school of design, which he opened in his house, became so popular, that he conceived the project of establishing a general public academy, a project which Philip IV. and

Giovanni
 Domenico
 Olivieri.

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Velazquez had been obliged to abandon.¹ By unceasing efforts, however, and the friendship of his patron Villarias, he conciliated so much aristocratic support, that a large body of artists and amateurs met at the house of the Princess of Robecque, formed themselves into a society, listened to an inaugural address, and finally, with the approbation of the King, in 1744, took possession of apartments in the building known as the Panadería, or royal bakehouse. When the Royal Academy of San Fernando was formally instituted, in 1752, he was appointed one of the directors of the art of sculpture, and, in 1758, the members presented him with a gold medal of Ferdinand VI., and a massive gold chain, as a token of their gratitude for his zeal for their service. He returned the compliment, by executing for the society the bust of that sovereign in marble, and a marble medallion of the minister Don Josef de Carvajal, its first protector. The rest of his life was devoted chiefly to attempts for the establishment of academies in Valencia, Barcelona, and other cities. At his death, in 1762, his brother academicians petitioned the King in favour of his widow and two daughters, on whom a pension of 100 doubloons was therefore conferred. Besides the colossal statues of Theo-

¹ Supra, chap. viii. p. 599.

dosius and Honorius, two of four Emperors, placed in the quadrangle of the palace, he designed many of the stone effigies of Spanish monarchs which once crowned the balustrade of the building, and which will not increase his reputation, now that they may be more closely examined in their new position of sentinels to Tacca's bronze Philip IV.¹ He likewise furnished much sculpture, of less merit than pretension, to the royal nunnery of the Salesian sisters.

Robert Michel, a native of Languedoc, having learned sculpture at Lyons, and afterwards with one Luquet, a Fleming, at Thoulouse, came to Madrid with that artist in 1740. Having presented himself to Josef Perez, one of the royal architects, he was desired to model a figure of the First Person of the Trinity, in his presence, a task which he accomplished with so much celerity and skill that Perez employed him to execute the work on a colossal scale, in wood, for the Cathedral of Murcia. He furnished many pieces of sculpture to the new palace, and, in 1775, was appointed sculptor-in-ordinary to Charles III., and director of all the works in that branch of art at the royal residences. Amongst the monuments of his skill, in the palace, are the plaster decoration of the ball-room and the

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Rober
Michel.

¹ Supra, chap. viii. p. 601.

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hall of the kingdoms, some of the sculpture of the chapel, and the lion on the right hand of the great staircase, probably that which Napoleon honoured by his imperial grasp, when he uttered his famous boast, "At last, Spain, I have thee."¹ He was director-general of the Academy of San Fernando, at his death in 1785. Being gifted with great readiness of invention and of hand, he and Tiepolo were wont to load each other with compliments on this head, when at work together in the palace. Michel was a good draughtsman, and etched, in 1764, two allegorical compositions designed by himself.

Castile.
Painters.

Juan
García de
Miranda.

From the indifferent foreign artists of these reigns, we must now turn to their still less interesting Castilian contemporaries. Juan García de Miranda was born, of Asturian parents, at Madrid in 1677. He studied painting under Juan Delgado, and was thought a prodigy in those degenerate days. To some proficiency in his own painting, he added great skill in cleaning pictures, and for the latter qualification he was chosen by the minister Don Josef Patiño to examine the pictures saved from the fire of the Alcazar, and repair the damage which they had suffered in the process of preservation. He acquitted himself so well in this service that

¹ *Handbook* [1845], p. 782 [3rd edition, 1855, p. 719].

Philip V. appointed him painter-in-ordinary in 1735, with a present of 500, and an annual salary of 2,000, ducats. With the painter-author, Palomino, he held the post of public valuer of pictures, an officer who was to be called in in all cases where pictures formed part of a divided inheritance. They were appointed in 1724, but the year following ten more artists were associated with them in the commission. The subjects treated by Miranda were chiefly religious, and he is said, by Cean Bermudez, to have painted many pictures of the Immaculate Conception for private houses, with much correctness of design and beauty of colouring. Not the least remarkable fact in his history is that he was born without a right hand, and that he made the stump of that arm available in holding his pencils, palette, and maulstick, whilst he painted with the left. He died in 1749, and was buried in the church of St. Martin, at Madrid. He had a son, likewise named Juan, who was his scholar, and who died at twenty-one years of age, leaving some pictures of promise in the conventual church of the Benedictine friars of Monserrate, in the capital.

Nicholas Garcia de Miranda, brother and disciple of the one-handed artist, was born at Madrid in 1698, and painted landscapes with religious figures, and cultivated music, with some success, till his death in 1738.

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Juan
Garcia de
Miranda,
the
younger.

Nicholas
Garcia de
Miranda.

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Pedro
Rodriguez
de Mir-
anda.

Pedro Rodriguez de Miranda was born at Madrid in 1696, and became the scholar of his uncle, the elder Juan Garcia de Miranda. His skill or his good fortune recommended him to the notice of Father Aller, confessor of the Infant Don Philip, fourth son of Philip V., who died Duke of Parma, and after the manner of Actæon.¹ By the favour of that priest, he painted a "Virgin of the Conception" for the Prince, who was so pleased with it that he insisted on the artist's name being inscribed on the canvas. He afterwards executed a half-length portrait of Aller for the convent of the Holy Ghost at Madrid, and various pictures of religious subjects for the barefooted Carmelites, and for the church of San Gil. The works, however, by which he principally distinguished himself, were landscapes and scenes of low life, many of which, says Cean Bermudez, adorned the country houses of the Infant Don Luis at Boadilla and Villaviciosa, and the galleries of the Duchess of Alba, and other noble personages. He likewise painted allegorical designs, of the pastoral and poetical sort, on the panels of coaches, which were sufficiently prized to be preserved as pictures when the vehicles were worn out or out of fashion. He succeeded his uncle as painter to the King, and, dying at Madrid in 1766, he was buried in the

¹ Coxe's *Memoirs*, vol. iii. p. 386.

church of San Martin. Francisco and Nicolas, his brothers, were likewise artists. Of these the first held the post of painter to the royal stables, and probably had the charge of the pictures which enriched the royal coaches. He painted twelve large landscapes, for the cloister of the convent of San Gil, with figures illustrating the life of San Pedro Alcántara, sternest of Franciscan ascetics, and he died in 1751, aged fifty, and was buried in the church of San Martin. Nicolas, who was also a landscape painter of some merit, died shortly before him.

Miguel Jacinto Menendez was born at Oviedo in 1679, and studied painting at Madrid. In 1712 Philip V. appointed him one of his painters. Amongst his principal works were two pictures for the cloister of the shod Carmelites, a Magdalene in the Recoleta convent, and an Apostle in the church of San Gil. He likewise made sketches for two great compositions for the church of San Felipe el Real, but died before they were executed. They were afterwards painted from these sketches by his friend Andres de la Calleja. A drawing by Menendez, representing San Isidoro in pontifical robes, on horseback and slaying Moors, was tolerably engraved by Juan Bernabe Palomino.

Francisco Antonio Menendez was born at Oviedo

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Francisco
and Nicolas
Rodriguez
de Mir-
anda.

Miguel
Jacinto
Menendez.

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Francisco
Antonio
Menendez.

in 1682, and at an early age joined his elder brother Miguel at Madrid. Having learned something of drawing, he proceeded to Italy in 1699, and visited Genoa, Milan, Venice, Rome, and Naples. Finding himself, in 1700, in the latter capital without friends or money, he enlisted in a regiment of Spanish infantry. But in his barrack he still found time to use his pencil and attend the academies; and during the confusion of the War of the Succession, he retired to prosecute his studies at Rome. In 1717 he returned to Spain with a wife possessing some property, and settled at Madrid. There he devoted himself to painting miniatures; and having attained sufficient reputation to be called on to pourtray the Infant Don Fernando, his success was such that he had the honour of also taking the likeness of the King and Queen, and the rest of the royal children. He soon became a painter of the highest fashion, and the *Petitot* of the court; when an Infanta was married, he executed her portrait for the Queen's bracelet; and his pencil was called in whenever a miniature was wanted for a lady's locket, or for the diamond snuff-box of a departing ambassador. In spite of his popularity, however, he never obtained a fixed salary under the crown. He was a warm supporter of the scheme for establishing an academy of art, and addressed to the King a memorial on the subject in 1726, which

he also printed.¹ In 1744 he was appointed one of the directors of the provisional institution; but he died in 1752, before the realisation of his hopes by the erection of the Academy of St. Ferdinand. To the vestry of Our Lady of Atocha, behind her high-altar, he contributed a votive offering in the shape of a picture of a storm, which he and his family had encountered in their voyage from Italy, and out of which they doubtless conceived that they were delivered by the Patroness of Madrid.

His son, Luis Menendez, was born at Naples in 1716, and was brought to Spain the year following. Having acquired some knowledge of painting from his father, he was sent, when he grew up, to improve himself at Rome. Visiting Naples, he presented two pictures to King Charles, who appointed him one of his painters-in-ordinary. At his return to Madrid he was employed by Ferdinand VI. to illuminate the choir-books of the chapel-royal; and in 1773 he painted in miniature, for the portable oratory of the Princess of Asturias, a "Holy Family" which was highly admired. But he did not confine himself to miniature, for he painted various large

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Luis
Menendez.

¹ Representacion al Rey N° Señor poniendo en noticia de S. M. los beneficios que se siguen de erigir una academia de las artes del diseño, pintura, escultura y arquitectura, à exemplo de las que se celebran en Roma, Paris, Florencia, y otras grandes ciudades de Italia, Francia, y Flándes, y lo que puede ser conveniente à su real servicio, à el lustre de esta insigne villa de Madrid, y honra de la nacion española.

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religious works for the convent of San Gil, and for various churches of the capital. Bodegones, however, were his favourite subjects, and he has rarely been excelled in the delineation of those articles of vegetable diet which the manna-fed Israelites regretfully remembered in the wilderness.¹ Amongst the plums and pomegranates, the juicy water-melons and blooming love-apples, in his pictures, a dish of large Andalusian olives is generally found, like the white horse in the battle-fields or hunting parties of Wouvermans. As many as forty-four of his bodegones adorned the first chamber in the apartments of the King at Aranjuez. Many good specimens may be found in the Royal Gallery and National Museum at Madrid. The former collection possesses no less than thirty-eight of his pictures, all of them studies of garden or kitchen stuff, except two of greater size and pretension, which represent, the one the Blessed Virgin² giving suck to the Infant Saviour, and the other the Holy Family.³ In the latter collection is his own portrait, painted in a smooth and agreeable manner, in which he has depicted himself with a blue cap on his head, and a large drawing of a naked figure in his hand. He died at Madrid in 1780.

¹ Num. xi. 5.² *Catálogo* [1843], No. 168 [edition 1889, No. 805].³ *Ibid.* [1843], No. 339 [edition 1872, No. 804, apparently since removed, as it does not figure in the *Catálogo* of 1889].

His younger brother, Josef Agustin Menendez, born there in 1724, became a painter under the instructions of his father, and practised the art with some credit at Cadiz. A sister, Doña Anna Menendez, born at Naples in 1714, likewise supported the artistic reputation of the family. She spent, says Cean Bermudez, twenty-four years in painting as many small pictures on vellum, illustrating the life of Don Quixote, which she afterwards presented to Charles III. The Academy of St. Ferdinand elected her a supernumerary academician in 1759.

Francisco Bustamente was born at Oviedo about 1680, and having studied painting in the school of M. J. Menendez at Madrid, he returned to practise it in his native city. There he painted, on the ceiling of the sacristy of the Cathedral, a fresco representing the "Assumption of the Blessed Virgin," from a sketch sent from Rome. To the cloister of the Franciscan friars he likewise furnished a series of pictures from the life of their founder. He excelled in portraiture; and his likenesses, executed with fidelity and skill, are frequently to be met with in the best houses of the Asturias. He died at Oviedo in 1737.

Juan Bernabé Palomino was born at Cordoba on the 15th of December 1692. When old enough to study painting, he was sent for that purpose to

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Josef
Agustin
Menendez.

Doña Anna
Menendez.

Francisco
Busta-
mente.

Juan
Bernabé
Palomino.

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his uncle, Antonio Palomino,¹ at Madrid, and remained there until the death of that artist in 1726. During that period he had already applied himself to the use of the graver, and executed the second title and other plates for the folios of his relative.² Returning to Cordoba, he gave himself entirely to the graver, and executed a print of Louis XV., King of France, of so much merit that Philip V. invited him to return to court, and employed him to engrave certain plans of the capital. When the Academy of San Fernando was established, in 1752, he was made director of the art of engraving, and opened a school for beginners in his house. Ferdinand VI. afterwards appointed him his engraver-in-ordinary. He died at Madrid in 1777. In the course of a long life of unwearied industry he executed an immense number of prints, some of them of considerable merit. Amongst the most interesting are Dionysius the Carthusian, from one of Carducho's pictures at Paular,³ the figure of San Bruno, from the statue by Pereyra,⁴ a miracle of San Isidro, after Carreño,⁵ St. Peter in prison, from a picture by Roelas in the church of San Pedro at Seville,⁶ and portraits of Queen Isabella, the nuncio Cardinal Gonzaga, his own nephew Nicolas

¹ Supra, chap. xiv. p. 1315.

³ Ibid. chap. vii. p. 491.

⁵ Ibid. chap. xiii. p. 1179.

² Ibid. p. 1321, note 3.

⁴ Ibid. chap. viii. p. 669.

⁶ Ibid. chap. vii. p. 522.

Palomino, a priest, the Jesuit Alonso Rodriguez, the voluminous controversialist Bishop Juan de Palafox, and many other worthies of his own and other times. He furnished titles and frontispieces to a great many books, which, however, like the books themselves, are far inferior in force and beauty to the similar productions of the seventeenth century. A favourable specimen of his works of this kind is the print of St. Domingo de Silos, prefixed to Vergara's life of that "second Moses" of the Benedictines,¹ and monkish patron of parturition. The Academy of St. Ferdinand possesses a head, executed by him, in crayons. He left a son, Juan Fernando Palomino, likewise an engraver and a royal academician, who was born at Madrid, and died there in 1793.

Gerónimo Antonio de Ezquerro was a scholar of Antonio Palomino, and accomplished the not very arduous achievement of excelling him. He painted a series of saints for the church of S. Felipe Neri at Madrid, and a variety of works for the palace of Buenretiro. As a colourist, he is praised by Cean Bermudez, who likewise commends his bodegones. He had some knowledge also of land-

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Juan
Fernando
Palomino.Gerónimo
Antonio de
Ezquerro.

¹ *Vida y milagros de el Thaumaturgo Español, Moyses Segundo, Redemptor de Cautivos, abogado de los felices partos, S Domingo Manso Abad Benedictino reparador de el real monasterio de Silos*, por el P. Fr. Sebastian de Vergara ; 4to, Madrid, 1736.

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scape-painting, and a pleasing specimen of his skill in this branch of art, representing a wooded sea-shore, with Neptune and the Tritons and Nereids disporting themselves in the green waves, may be seen in the Royal Gallery at Madrid.¹

Josef
Romeo.

Josef Romeo, born at Cervera in Aragon in 1701, studied painting at Rome, under Masucci, and afterwards executed some religious works for the convents at Barcelona. Settling at Madrid, he was employed to repair the pictures at Buenretiro, and was afterwards appointed painter to Philip V. He died at Madrid in 1772.

Andres de
la Calleja.

Andres de la Calleja was born in the province of La Rioja, in 1705, and came to Madrid, in early life, to learn painting in the school of Ezquerra. At the death of Luis Menendez he painted, from sketches left by that master, five pictures for the church of San Felipe el Real, of which the most important represented St. Augustine staying a plague of locusts, and the memorable burial of the pious Count of Orgaz.² In 1744, he was appointed, by Philip V., a director of the provisional school of art, and, in 1752, by Ferdinand VI., director of the Academy of St. Ferdinand, and also painter-in-ordinary to the crown. Under Charles III. he held, from 1778 to 1784, the post of director-

¹ *Catálogo* [1843], No. 66 [edit. 1889, No. 727, where it is called "Peace"].

² *Supra*, chap. v. p. 332.

general of the Academy, for which he painted, in 1754, the portrait of the minister, Don Josef Carvajal. The latter part of his life was devoted to his duties as keeper of the royal galleries, and in the restoration of pictures, a vocation more important than distinguished, in which he is said to have displayed great judgment and skill. He died at Madrid in 1785.

Fray Bartolomé de San Antonio, whose secular name was Rodriguez, was born at Cienpozuelos in 1708, and took the vows of a barefooted Trinitarian friar in 1724, in the convent of that order at Madrid. Having passed through the usual course of theology, he went to study painting at Rome under Masucci. After a residence of six years there, in the Spanish convent of San Carlos, he returned to Madrid in 1740, a painter of some skill. For several years his pencil was chiefly engaged in furnishing frescoes and altar-pieces to his own convent. The frescoes were executed principally on the walls and ceiling of the library; and he adorned the great staircase with two large pictures representing the Virgin giving to San Juan Mata a purse of money for the redemption of captives, and the Martyrdom of certain nuns by Saracen unbelievers. Of these works, the best, says Cean Bermudez, was a picture of "Our Lord praying in the Garden," which hung in the cloisters. He painted eleven compositions for the

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Fray Bartolomé de San Antonio.

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church of Alcazar San Juan; and an allegory, representing Ferdinand VI. and the Catholic Faith swaying the destinies of the world, presented in 1752 to the Royal Academy, obtained his election into that body. He died at Madrid in 1782.

Pablo Pernicharo.

Pablo Pernicharo, a native of Zaragoza, after acquiring some knowledge of painting in that city, came to Madrid to be the scholar of Hovasse. His talents obtained him a pension from Philip V. to enable him to pursue his studies at Rome, the honour of a seat in the Roman Academy of St. Luke, and the place of painter-in-ordinary to his Majesty when he returned to Spain. From 1753 to his death in 1760, he held the post of director of the Academy of St. Ferdinand at Madrid. For that body he painted a picture of the "Death of Abel;" he executed various sacred compositions and figures for the church of San Isidro el Real, the hospital of Monserrate, and the convent of S^{ta}. Teresa; and he furnished a fresco, representing Hagar and Ishmael, to the new palace at Madrid, and a copy of Rafael's "Gods of Olympus," to the palace of San Ildefonso. His drawing, says Cean Bermudez, was correct; but his colouring, especially in his later works, was apt to be heavy and dull.

Luis Gonzalez Velazquez.

Luis Gonzalez Velazquez was the eldest of three brothers, all painters, who cannot be said to have added any new glory to the lustre shed around the

name by the great artist of the house of Austria. He was the son of Pablo Gonzalez Velazquez, a native of Andujar, who practised carving at Madrid, and, on account of his advanced age, refused the post of sculptor to Louis I. Born at Madrid in 1715, he was one of the earliest students in the school of art established in 1744. He furnished the pictorial adornments for the streets, and the theatre of Buenretiro, at the coronation of Ferdinand VI., who afterwards appointed him his painter-in-ordinary. He was also a member and director of the Academy of St. Ferdinand, and died in 1764. The feeble frescoes on the dome of the church of San Marcos were esteemed his best works.

Alexandro Gonzalez Velazquez, born in 1719, assisted his brother, Luis, in the coronation adornments in 1746, and in many subsequent works. He painted a few frescoes, single-handed, in the Bernardine and other nunneries at Madrid, and in conjunction with one Guillermo L'Anglois (probably a Frenchman), he painted a ceiling in the palace from the designs of Mengs. He was also an architect, and director of that branch of art and professor of perspective in the Academy of St. Ferdinand. His architectural works were chiefly retablos, and amongst them was one in the church of Alpages at Aranjuez. Their merit seems to have consisted in being less bad than similar works of his contemporaries. He

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Alexandro
Gonzalez
Velazquez.

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Antonio
Gonzalez
Velazquez.

had just completed some highly-admired scenery for the theatre in the Calle del Principe, when he died at Madrid in 1772, leaving a son and scholar named Antonio, who became director of architecture in the Academy of San Carlos at Mexico.

Antonio Gonzalez Velazquez, the youngest and most fortunate of the three brothers, was born at Madrid in 1729. Sent to study at Rome, with a pension from the crown, he became the scholar of Giaquinto, and acquired some reputation by a fresco which he painted in the church of the Trinitarian friars of Castile, in imitation of the style of his master, and by a picture of the "Anointing of King David," which he sent to the new Royal Academy at Madrid as a specimen of his skill. He returned to Spain in 1753, to clothe the dome of the chapel of Our Lady of the Pillar, in her Cathedral at Zaragoza, with frescoes for which he had already executed the sketches at Rome. From Zaragoza he proceeded to Madrid and assisted his brothers in painting the domes of the churches of the Incarnation and of the royal Salesian nunnery. He likewise executed a picture of the "Assumption of the Virgin" for the Cathedral of Cuença. In 1754 Ferdinand VI. appointed him deputy-director in the Academy, and three years afterwards, one of his painters-in-ordinary; and in 1765 he was made full director by Charles III. At the new palace he painted an

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allegorical fresco on the ceiling of the Queen's antechamber, and on that of another saloon of the same suite a fresco representing Ferdinand and Isabella the Catholic receiving the New World from the hands of Columbus. He executed many other paintings in oil and fresco in various churches and convents, and made many drawings which were engraved by Carmona and other artists. Being the court portrait-painter, he executed many doleful likenesses of the foolish faces of the Bourbons. One of his full-length portraits of Charles III., in the robes of his new order called by his own name, was engraved in England, by Page.¹ The most esteemed, and perhaps the best of the native painters at Madrid, he has left no works that do not justify the preference given to the cold and conventional Mengs. He died in 1798, leaving, by his second wife, Doña Manuela Tolosa, three sons, of whom the eldest, Zacarias, and the third, Castor, became painters; and the second, Isidro, an architect.

Juan Cirilo Magadan y Gamarra was a miniature painter of some merit, and first secretary to the Royal Academy of St. Ferdinand. He published, in 1743, a little book on his art, which he called "The

Juan
Cirilo
Magadan.

¹ As the frontispiece to Dillon's *Travels through Spain*, 4to, London, 1780.

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Francisco
Xavier do
Santiago
Palomáres.

Amateur's Precious Torch,"¹ and wrote some notes on the various styles of painting, which did not see the light until two years after his death.² Neither of these works, according to Cean Bermudez, possess much practical utility or literary merit. The author died in 1752.

Francisco Xavier de Santiago Palomáres, born of an ancient family, at Toledo, in 1728, held a post in the office of the receiver of the rents of the crown lands, and distinguished himself by the skill with which he copied various valuable manuscripts for the royal libraries. For thirty-four years he emblazoned most of the documents of the state, in which such adornment was customary, as treaties of peace, alliance, or articles of royal marriages. Besides assisting Bayer in forming a catalogue of the ancient manuscripts in the library of the Escorial, he drew up a large topographical description of Spain, in two folio volumes, which does not appear to have been published. He was a skilful draughtsman, and Cean Bermudez praises some views of Toledo and other landscapes, and various portraits of illustrious Spaniards, and frontispieces for books, executed by him with

¹ *Clarísima preciosa antorcha que encendió para guía de los virtuosos y aficionados á la pintura*; Madrid, 1743.

² *Noticia experimental para practicar la miniatura, empastado, iluminación, aguados, y pastel*; Madrid, 1754.

the pen, or in Indian ink.¹ He died at Madrid in 1796.

Bernardo Martinez del Barranco was born, in 1738, at La Cuesta, in the province of La Rioja. Having learned somewhat of drawing at Madrid, he went to Italy in 1765, and visited Turin, Rome, and Naples, studying the old masters, and copying with special diligence the works of Correggio. After an absence of four years he resumed his profession at Madrid, and was elected into the Academy of San Fernando in 1774, and afterwards was employed to paint some works for the palace, under the direction of Mengs. For a public office in the town of Santander, he painted a portrait of Charles III., and he likewise executed a full-length life-size picture of the Count of Florida-blanca, which remained in possession of his own family. Some of the illustrations for the fine edition of "Don Quixote," published by the Spanish Academy,² were designed by him. He died at Madrid in 1791, and was buried in the church of San Martin.

Josef del Castillo was born at Madrid in 1737, and, having acquired some knowledge of painting

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Bernardo
Martinez
del Bar-
ranco.

Josef del
Castillo.

¹ There is a book called *El Maestro de Leer, conversaciones ortograficas*, por Fr^e Xavier de Santiago Polmáres (2 tomos 4to, Madrid, 1786), who was no doubt identical with this cunning scribe.

² *El Ingenioso Húdalgo Don Quixote de la Mancha*, 4 tomos 4to, Madrid, 1780.

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from Josef Romeo, was sent, in 1751, at the expense of the minister Carvajal, to the school of Giaquinto. He returned, with that artist, to Madrid in 1753, and, continuing to pursue his studies under his instruction, gained, in 1756, the first prize for painting in the Academy of St. Ferdinand. This success obtained him employment in the palace, and in 1758 a pension to enable him to return to Rome for six years. At the end of that time, he settled at Madrid, and was employed, under the direction of Mengs, to paint designs for the royal tapestry manufactory. Of these he made nearly a hundred; he executed two portraits of Charles III. in the robes of the Golden Fleece; and he furnished six devotional pictures to the nuns' cells in the royal Salesian convent. His best work was a large altar-piece, representing St. Augustine giving alms, placed in the church of the Incarnation. He designed several of the plates for the Academy's "Don Quixote," and he made some tolerable etchings from pictures by Giordano and Cerezo.¹ He was a member and director of the Academy of St. Ferdinand, and, dying at Madrid in 1793, was buried in the church of San Martin.

Fernando
del Cas-
tillo.

Fernando del Castillo, his brother, born at Madrid in 1740, studied sculpture with Felipe de Castro,

¹ Supra, chap. xiii. p. 1219.

and painting with Giaquinto. Adopting the latter as his profession, he gained a prize in the Academy in 1757, and was afterwards appointed painter to the royal porcelain manufactory at Buenretiro. In the enjoyment of this post he died in 1777, and was buried in the church of San Sebastian at Madrid.

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Luis Paret y Alcazar was born at Madrid in 1747, and received a liberal education. Becoming a scholar of Antonio Gonzalez Velazquez, he obtained in 1760 the second prize, and in 1766 the first prize, of the second class, at the Academy of St. Ferdinand. He afterwards studied under Traverse,¹ who caused him to copy a number of pictures of the best Lombard and Flemish masters, by which means his colouring was greatly improved. Being fond of painting figures of a small size, his works of this kind became sufficiently celebrated to obtain him several orders from Charles III. and his sons. He then went to Rome, where he not only finished his artistic education, but also applied himself to the study of history and of several Oriental and other languages. On returning to Madrid, he was elected a member of the Academy of St. Ferdinand, and was employed by the King to paint views of the various harbours of Spain. For this purpose he

Luis Paret.

¹ Supra, p. 1392.

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paid several visits to that part of the coast of Spain which is washed by the Atlantic. He afterwards held, with great credit to himself, the posts of vice-secretary to the Academy, and secretary to a board of architecture composed of academicians, for the purpose of examining the works to be constructed at the expense of the state. Dying at Madrid, in 1799, he was buried in the church of San Luis.

Works.

Besides his views of Cantabrian seaports, the palace of Madrid possessed a large picture by him representing the estates of the kingdom taking the oath of allegiance to the Prince of Asturias, afterwards Charles IV. To the gallery of Aranjuez he contributed a picture of the festival in honour of one of the royal marriages; and to the Academy of St. Ferdinand, a composition from the life of Diogenes. At Santiago, he painted the monument for the Holy Week, for the Cathedral; and he left a picture of St. Anthony the Abbot, in the Sagrario of the Cathedral of Bilbao. His best work, in the opinion of Cean Bermudez, was a series of drawings, made at the desire of Don Gabriel Sancha, to illustrate "Don Quixote," but unfortunately never engraved. For the best edition of Quevedo's works¹ he designed, gracefully enough, a set of Muses as frontispieces to the books of the Spanish Parnassus,

¹ *Obras de Don Frº Quevedo Villegas*, 11 tomos, Madrid, 1791-94.

which were poorly engraved by Moreno Tejada, Brieva, and Amettler. He left many etchings, amongst others the head of a Turk, some female heads, and a variety of landscapes and humorous subjects, executed with neatness and spirit.

Doña Barbara Maria de Hueva was born at Madrid in 1733. Before she had reached her twentieth year, she had attained so much skill in painting, that at the first meeting of the Academy of St. Ferdinand in 1752, on the exhibition of some of her sketches she was immediately elected an honorary academician, and received the first diploma issued under the royal charter. "This proud distinction," said the president, "is conferred in the hope that the fair artist may be encouraged to rival the fame of the ladies already illustrious in art;" but how far this hope was realised, Cean Bermudez has omitted to inform us.

Joseph Ximeno deserves notice, as the artist who designed the plates for the sumptuous edition of Solis's "*History of the Conquest of Mexico*,"¹ the triumph of the press of Sancha, and for a neat edition of the "*Galatea*" of Cervantes.² He likewise sketched the vignettes which garnish the poem of Rejon de Silva on painting, and which do

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Doña
Barbara
Maria de
Hueva.Joseph
Ximeno.

¹ *Historia de la Conquista de Mexico*, 2 tomos, 4to, Madrid, 1783.

² *Los seis Libros de Galatea*, 2 tomos, 8vo, Madrid, 1784.

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Alonso
Mures,
painter at
Badajoz.

him less credit, being mere commonplace French Cupids playing with papers, palettes, pencils, and lyres.

Badajoz, the birthplace and home of Morales, produced in this barren century a painter called Alonso Mures. He was born before 1700; how or where he acquired his knowledge of art is not known; but he practised it at Badajoz, till his death in or about 1761, chiefly under the patronage of Bishop Malaguilla. Cean Bermudez assures us that he drew and coloured with grace, and composed with spirit, and notices with approbation his works in the Franciscan, Augustine, and Carmelite convents, and especially a picture of San Francisco de Paula, in the church of the Observant fathers. He left several sons, who were likewise painters.

Castile.
Sculptors:
Felipe de
Castro.

The declining sculpture of Castile for awhile craves our attention. Felipe de Castro was born at Noya, in Galicia, in 1711, and, showing an early inclination for the art, acquired somewhat of its rudiments, first from Diego de Sande, a country carver in his native place, and next from Miguel Romay, an artist of more pretension, at Santiago. Desirous of further improvement, he went to Lisbon, but finding no means of obtaining it in that city, he continued his journey to Seville, then the seat of the court. There he obtained employment in the studio of Pedro Duque Cornejo, under whose

directions he executed statues of St. Leander and St. Isidore, for an altar in the church of San Salvador. The friendship of the painter, Domingo Martinez, made him known to Renaud Fremin, first sculptor to Philip V. That artist and the Portuguese painter Vieira, seeing his works, urged him to proceed to Rome, and both of them provided him with letters for that city. Taking their advice, he made an etching of a female pilgrim, in allusion to his departure, and sailed from Cadiz, in company with Francisco Preciado, a young priest, likewise on his way to Italy in quest of pictorial skill and ecclesiastical preferment. At Rome he studied first in the school of Maini, and next in that of Valle, and with such success, that, in 1739, he obtained the first prize for sculpture in the Academy of St. Luke. The academicians, both there and at Florence, elected him a member of their societies, and the celebrated Academy of the Arcadians likewise admitted him to a place in its learned meetings by the name of the Gallician Libadicus. He gained great credit by various works which he executed at Rome, especially two cherubs, wrought for the church of St. Apollinarius.

Ferdinand VI., at his accession to the throne of Spain, recalled him to Madrid. On his return thither, he visited Florence, and noticed, in one or other of its receptacles for artistic curiosities,

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Visit to
Rome.

Return to
Spain.

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Works.

the models for Tacca's fine equestrian statues of Philip III.¹ and Philip IV.² At Madrid he was immediately employed to execute portraits of Ferdinand VI. and Queen Maria Barbara, whose ignoble heads he modelled so much to their satisfaction, that he obtained a high reputation and the post of sculptor-in-ordinary to his Majesty. He afterwards made the marble busts of the minister Carvajal, and other persons of distinction, and entered on the direction of the sculptural operations at the new palace. For the exterior adornment of that building, he executed some of the clumsy stone statues, amongst which were those of Ferdinand VI., Louis I., Philip II., and others, and he also made the marble lion, which stands sentry on the balustrade of the great staircase, as companion to that executed by Michel.³ The capital possessed various other monuments of his chisel, both sacred and profane. He furnished two marble angels to an altar in the church of the Incarnation, and several groups of Cupids to the gardens of Buenretiro. In the Academy of San Fernando he held the post of director-general, and he died at Madrid, in 1775. Few critics will now be found to ratify the remark of Cean Bermudez, that in

¹ Supra, chap. vii. p. 477.² Ibid. chap. viii. p. 601.³ Supra, p. 1418.

his works the sculpture of Spain found a splendid revival. They hardly rise above the mediocrity even of their own base age, and are entirely wanting in the life that still breathes in the works of the truly national artists, Juni and Hernandez.

If not the restorer, Castro was at least a sincere lover, of his art, and to enforce its claim to a pre-eminence over the rest of the sisterhood, he translated into Castilian the essay on that subject of the old Florentine, Varchi, and eight letters addressed to that writer by some of the great artists of his age.¹ In his own dedication to Don Josef de Carvajal, he maintains the point against Pacheco and the literary painters, fortifying his case with citations from Cicero, Seneca, and Lactantius, and lamenting "the great silence of Spanish sculptors on this matter." Varchi's remarks have little interest, but the letters are curious and characteristic. Vasari, who of course draws his pen in behalf of the pencil, ranging over the ground in his usual garrulous way, almost stumbles upon Dumont's happy retort, made two centuries later, when Falconet was boasting of the universal capabilities of his art,

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Translation of Varchi's book on the supremacy of sculpture amongst the arts.

¹ *Leccion que hizo Benedicto Varqui en la Academia Florentina el tercer Domingo de Quaresma del año 1546, sobre la primacia de las artes, con una carta de Michael Angelo Buonaroti, y otras Pintores y Escultores, traducidas por Don Felipe de Castro, primer escultor de Camara de S. M. &c.; sm. 8vo, Madrid, 1753.* The original forms one of the *Due Lezzioni di M. Benedetto Varchi*, 8vo, Fiorenza, 1549.

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*"Fais-nous donc un clair de lune avec ta sculpture."*¹ The epistle of Cellini² is a cartel which that ingenious bravo would doubtless have maintained, had need been, with his steel; he pronounces painting to be the mere shadow, while sculpture is the substance, and seven times better than any other art. Michael Angelo writes but a few lines, excusing himself as being "not only old, but already numbered with the dead;" but he gives his verdict in favour of the chisel which he had so nobly wielded.³

Juan Antonio and Pablo Ron.

Juan Antonio and Pablo Ron were two Asturian brothers, who practised the art of sculpture together at Madrid, during the first half of the eighteenth century, with more secular success than artistic skill. They hewed the indifferent stone statues of Sta. Maria de la Cabeza and San Isidro, on the bridge of Toledo; and they executed many crucifixes and saintly figures, in wood, for the convents of the capital. Pablo is said to have survived his brother, and to him was attributed the woodwork of the stalls in the church of the shod friars of

¹ *Biographie Universelle*, tom. xiv. p. 128. Vasari notices "il lucer della luna" (Varchi, p. 123) amongst things inimitable by the chisel; and the final problem with which he poses the sculptor, is to represent a clown blowing his porridge, and to express the breath of the one and the steam of the other (p. 124). Tomé (see *infra*, p. 1445), had the challenge been addressed to him, would, doubtless, have tried his hand on a "breathing marble."

² *Varqui*, trad. por Castro, p. 202.

³ *Ibid.* p. 208.

Mercy. They wrought also for the provinces; and a statue of St. John Baptist in the Cathedral of Badajoz evinced their mediocrity.

Narciso Tomé, a native of Medina de Rioseco, was a sculptor of Salamanca, in whom the absurdities of the Churrigueresque school found their climax. In 1721 he was appointed master of the works to the Cathedral of Toledo, in the room of Ardemans, and soon after began to construct the vast marble altar-piece known as the *Trasparente*, which still astonishes the strangers, on the back of the choir. This huge agglomeration of fine marbles, ill bestowed, presents a chaos of angels and other celestial beings, of all shapes and sizes, clustered together without meaning or order, and specimens of the most solid material tortured into the resemblance of all things most light and airy.¹ The moonshine which perplexed Falconet² would have offered no difficulties to this Salamantine Phidias; for his angels not only repose on clouds weighing many tons, but ride upon Carrara sunbeams that might have served as pillars to the temple which they disfigure. Being determined to enjoy the full credit of this amazing monument, he inscribed his name thereon in these words—

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Narciso
Tomé.

¹ *Handbook* [1845], p. 843 [3rd edition, 1855, p. 788].

² *Supra*, p. 1443.

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NARCISUS A TOMÉ HUJUS S. ECCLESİÆ PRIM.
 ARCHITEC. MAJOR TOTUM OPUS PER SE.
 IPSUM MARMORE, JASPIDE, ÆRE, FABREFAC.
 DELINEAVIT, SCULP. SIMULQUE DEPINX.

It was erected by order of Archbishop Diego de Astorga, and cost 200,000 ducats.¹ Its inauguration was celebrated by bull-feasts and other rejoicings, and one Fray Francisco Rodriguez Galan sang its praises in a poem² conceived in the same taste as the monument which it lauded. The chapter of Leon having determined to signalise its bad taste by erecting a new high-altar, applied to the chapter of Toledo for the loan of its new famous architect. Tomé accordingly went, saw, and spoiled the beautiful Cathedral of Leon; and removing a venerable altar-piece, of some merit, replaced it by a younger sister of the Transparente at Toledo. A tasteless devotee subscribed 50,000 reals to the first expenses of the work, which was executed by and under the direction of Simon Tomé Gavilan, a relative and scholar of the designer. This Gavilan having assisted his master at Toledo, afterwards settled at Salamanca, and drove a good trade as a sculptor and architect, lifting up his sacrilegious axe and hammer upon the

Simon
 Tomé
 Gavilan.

¹ *Los Arquitectos*, tom. iv. p. 105.

² *Octava maravilla cantada en octavas rithmas; breve descripcion del maravilloso Transparente, que costosamente erigió la primada iglesia de las Españas; compuestas por el R. P. Predicador Fr. Fo. Rod. Galan; Toledo, 1732.*

venerable carvings of the greatest masters, and supplying their place with meaningless masses of wood and stone, spoiled after his own hideous fashion.

Alexandro Carnicero was born at Iscar, near Segovia, in 1693, and studied sculpture under Josef de Lara, an artist of some provincial fame, at Zamora. He afterwards wrought for the convents at Valladolid and Coria, and, between 1723 and 1736, executed various engravings of saints, some of them copied from his own carvings. Part of his life was spent at Salamanca, where he was founder and elder brother of a confraternity of painters and sculptors. Don Josef de Carvajal called him to Madrid, and employed him on the stone statues of Spanish kings for the new palace. Of these royal effigies, Wamba, Sisebuto, and Sancho the Crass, owe their clumsy forms to his chisel. He died at Madrid in 1756, leaving three sons, artists by profession, Gregorio, sculptor and engraver, Isidoro, painter and sculptor, and director of the Academy of San Ferdinand, and Antonio, painter-in-ordinary to Charles IV. The latter, who died in 1814, designed great part of the illustrations for the Academy's "Don Quixote,"¹ and painted an indifferent view of the lake of Albufera, in the Queen of Spain's gallery.²

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Alexandro
Carnicero.

Family.

¹ Supra, p. 1435.

² *Catálogo* [1843], No. 567 [edition 1873, No. 686, but apparently removed since, as it does not figure in the *Catálogo* of 1889].

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Juan Pascual de Mena.

Juan Pascual de Mena, who was born in 1707, and died in 1784, was a leading sculptor in the Academy of St. Ferdinand for the first thirty-two years of its existence. He executed many saintly statues, favourably noticed by Cean Bermudez, for the shrines of Madrid, of which one, the best, seems to have been a St. Catherine of Sienna, in the church of Our Lady of Atocha.

Luis Salvador Carmona.

Luis Salvador Carmona was born at Nava del Rey, near Valladolid, in 1709. As a boy, he amused himself by carving; and a crucifix, executed by his knife, and without any instruction, falling into the hands of a canon of Segovia, that dignitary sent him to Madrid to the school of the Rons. He remained with these masters for several years as a pupil and assistant, and afterwards set up as a sculptor, in partnership with one Josef Galban, a fellow-disciple. They executed various works for the convents, amongst which were figures of St. Joaquin and Sta. Ana for the conventual church of San Juan de Dios, and of the Divine Shepherdess for that of St. Gil. This partnership being dissolved in 1731, he married Doña Custodia Fernandez, and opened a studio in the Calle de Hortoleza. Later in life he lived in the Calle de Jesus, and married, secondly, Doña Antonia Ros. Being a man of unwearied application, he is said to have produced more than four hundred statues. For the new palace he exe-

cuted various coats of arms, trophies, and masks in stone, besides six figures of kings; his carvings abounded in the churches and convents, and were to be met with in the Cathedral of Salamanca, in the college at Oviedo, and in various temples and religious houses in Biscay and Navarre. His style seems to have been a degree better than that of his masters the Rons. From 1752 to 1765 he held the post of vice-director of the Academy of San Fernando, and he died in 1767. His son Bruno went to America, as a botanical draughtsman; but a nephew named Josef became a sculptor under his instructions, and assisted him in various works.

Manuel Alvarez, born at Salamanca in 1727, studied sculpture in that city, first under Carnicero, and then under Gavilan. He afterwards went to Madrid to the better school of Felipe de Castro, who employed him to hew the stone statues of Kings Weterico and Walia for the new palace. At the public opening of the Academy of St. Ferdinand, on the 13th of June 1752, he was selected from amongst the other students to model before the spectators, and in 1754 he gained the first prize for sculpture and a pension to enable him to prosecute his studies in Italy. Ill health, however, compelled him to abandon this design; but he studied with so much industry the pieces of antique sculpture

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Son.

Manuel
Alvarez.

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which Madrid afforded, that his brother artists were wont to call him the Greek. He was admitted an academician of St. Ferdinand in 1757, and was made vice-director in 1762. Charles III. having announced his intention of erecting an equestrian statue of his father, Alvarez was one of five artists who executed gratuitous models for that work. But all the metal of the royal foundry being then, or soon afterwards, wanted for the great siege of Gibraltar, the claims of Philip V., in whose reign that rock was lost, were, with some justice, left for consideration on a future day which has not as yet arrived. Charles IV. entertained a similar scheme with regard to his predecessor, which was abandoned for a similar reason. He appointed Alvarez his sculptor-in-ordinary in 1794. The last years of the artist's life were troubled with some complaint which confined him to bed, whence, however, he continued to give instruction to his scholars. Dying in 1797, he was interred in the church of San Andres at Madrid.

Engravers.
Lorenzo
Monte-
man.

Engraving is the only art which cannot be said to have declined in Castile under the protection of the Bourbons and their Royal Academy. Lorenzo Monteman y Cusens, a Sicilian by birth, had a considerable share in its improvement. Having learned to use the graver at Rome, he enlisted in the Imperial army, and having served in the War of

Succession, married and settled at Salamanca. In that learned city he established, in partnership with one Agostini, a manufactory of tin tobacco-boxes, which he adorned with various devices, engraved or worked in relief. These boxes becoming famous throughout Spain, he began to practise the more dignified calling of a silversmith, and wrought church-plate, and also trinkets for the ladies, and sword-belts and gun-mountings for their husbands. The trade thrived so well under his management, that he received many scholars into his house, and employed ten or twelve artisans and their families. Forty years of honourable industry, however, at Salamanca, could not protect him from the attacks of slander. As he was returning from Zamora, his tools and the seal of the Captain-General of Castile, which he was about to engrave, being found in his saddle-bags by some ignorant official, he was accused of being a coiner of false money. At Ciudad-Rodrigo, also, in an angry dispute with one Figueroa, his assistant, he had the misfortune to dash down and break a waxen model, which he had just finished, of the Annunciation, to be wrought in silver for a frontal for the Cathedral. A charge of impiety was, therefore, preferred against him before the Holy Office, in spite of his daily attendance with his pupils at morning mass, and other evidences of a devout life. The little support which he received from those amongst whom he

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lived, justified the proverb which cautions the Spaniard to beware of shoes made at Valdres, and friends born at Salamanca;¹ and rendered it prudent for him to make his escape into Portugal. There he soon after died, at Almeida, aged sixty-four years. Amongst his engravings was a portrait of Philip V. with the royal arms.

His
scholars.
Tomas
Francisco
Prieto.

Several of his scholars distinguished themselves as engravers and medallists. Tomas Francisco Prieto, born at Salamanca in 1716, after learning his profession in his studio, came to Madrid in 1747, and the next year gained the post of principal engraver to the mint, after a trial of skill with several competitors. He executed most of the medals issued by the Academy of St. Ferdinand, till his death in 1784. Francisco Fernandez and Juan Fernandez de la Peña, likewise scholars of Monteman, also obtained places, the first in the mint of Segovia, the latter in that of Mexico, where he died in 1774.

Francisco
Fernandez.
Juan
Fernandez
de la Peña.

Diego
Tomé.

At Toledo, in 1726, Diego Tomé engraved with tolerable neatness a title-page for a book in defence of the supremacy of that see,² representing St.

¹ *Le fidèle Conducteur pour le voyage d'Espagne*, par le sieur Coulon (a dull and unprofitable preeursor of Mr. Ford); sm. 8vo, Troyes, 1654, p. 16. Hernan Nuñez, who was a professor of Salamanca, turns the teeth of this saw against the good folks of Burgos. *Refranes*, fol. 10.

² *Defensa cristiana política y verdadera de la primaría de las de España que goza la santa iglesia de Toledo*; fol. Toledo, 1726.

Ildefonso receiving the Marian chasuble, and surrounded with an architectural design which may well be supposed to be tasteless, since it was made by Narciso Tomé of the Transparente.¹ Felipe Vidal, an engraver of no great skill, executed, in 1741, the ornate print of the arms of Lorca, for Fray Pedro Morote's history of that city.² He and one Pablo Minguet likewise furnished the indifferent title-page, portrait, and other plates, to the elaborate work of Christobal Rodriguez, on Spanish polygraphy.³ For that work Manuel de Chozas, a pupil of Juan Palomino, likewise engraved a medallion portrait of Philip V.; and he afterwards executed the prints of butterflies, beetles, and flowers for a book of natural history.⁴

Manuel Salvador Carmona, younger brother of the sculptor Luis Salvador Carmona, was born at Nava del Rey in 1734, and was taught drawing by his uncle. In 1752 he went to Paris, and became the pupil of Nicolas Doupins, the engraver, and, after nine years' application, was made engraver to Louis XV., King of France, in 1761. With

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Felipe
Vidal.

Pablo
Minguet.

Manuel de
Chozas.

Mannel
Salvador
Carmona.

¹ Supra, p. 1445.

² *Antigüedad y blasones de Lorca*, por Fr. P. Morote Perez Chaecos; fol. Murcia, 1741.

³ *Bibliotheca universal de la Polygraphia Española*, compuesta por D. Christobal Rodriguez y que de orden de S. M. publica D. Blas Ant. Nassarre y Ferriz; fol. Madrid, 1737.

⁴ *Espectaculo de la Naturaleza*, Madrid, 1752.

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this title he likewise enjoyed a pension from that monarch. In 1763 he returned to Madrid, and presented to Charles III. an engraving which he had executed from an allegorical picture by Solimena; the year following he was elected into the Academy of San Fernando; in 1777 he was made director of the engravers in that institution; and in 1783 he was appointed engraver-in-ordinary to the King of Spain, with a salary of 8,000 reals. His marriage with the daughter of Mengs, who was his second wife, took place, in 1768, at Rome. He reproduced many fine pictures in the royal and private galleries of Madrid, in a good style, amongst which were those of the "Crucifixion" and the "Drunkards,"¹ by Velazquez; a "Virgin of the Conception," by Murillo, and a charming "Virgin and Child," from a work of Murillo in the possession of Don Tiburcio Aguirre.² He likewise engraved many of the pictures of Mengs. Amongst his best works are portraits of his father and mother, in the same oblong plate, engraved very much in the manner of Strange.³ The last of his works, which exceeded 300 in number, was a

¹ Supra, chap. ix. p. 700.

² Father of Don Josef Maria Aguirre, Marquess of Montehermoso; supra, p. 1372.

³ The title is *Pedro de Salvador Carmona y Maria Garcia su mujer, dipizados y grabados por su hijo Manuel.*

small print of San Rafael, executed in the eighty-fourth year of his age. He died at Madrid in 1820.¹

Fernando Selma, an able labourer in the same field, was born at Valencia in 1750, and learned drawing from Bayeu, and engraving from Manuel Salvador Carmona. In style, however, he resembles Edelinck more than he does his master. Amongst his more important works are the "Pearl," and the "Madonna of the Fish," after Rafael, and the portrait of Charles V., on foot, after Titian. In 1786 he began to engrave the plates for the "Maritime Atlas of Spain," a work which occupied him for many years, and for his labours on which he was made engraver-in-ordinary to the King. His print of "Our Lady of Help," an image in the church of St. Mary Magdalene, at Seville, is one of the most pleasing engraved reproductions of the idols of Spain. His last plates, of a more interesting kind, were the "Pasma" of Rafael, and a portrait of the navigator Magallanes, which were executed in a style somewhat bolder than his earlier works. He seems to have been a man of cultivated mind, being well read in mathematics and poetry; and his amiable disposition and agreeable social qualities

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Fernando
Selma.

¹ *Distrib. de los prem. hecha por el Acad. de San Fernando*, 1832, pp. 73-79.

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Moreno
Tejada.M. Al-
buerne.

caused him, at his death in 1810, to be much regretted.¹ For the second edition of Antonio's great bibliographical dictionary, Selma engraved the portrait of Charles III., plainest of monarchs, and the fine portraits of Cortes and Solis, prefixed to the quarto edition of the "History of the Conquest of Mexico."² The other plates in the latter work were engraved, neatly enough, by Moreno Tejada. M. Albuerne engraved a highly characteristic portrait of the acute, surly-visaged Augustine monk, Fray Francisco Mendez, which is prefixed to his work on Spanish typography.³ These artists died within the present century. They engraved many of the portraits of "Illustrious Spaniards;"⁴ they contributed the best plates to the edition of "Don Quixote," published by the Spanish Academy; and they were the directors of the very creditable series of engravings of pictures in the palaces of Spain, published during the reigns of Charles III. and Charles IV. Amongst their coadjutors in those national works were Simon de Brieva, Juan Minguet, Gerónimo Gil, Joaquin Fabregat, Joaquin Ballester, Pedro Pas-

¹ *Distrib. de los prem. hecha por el Acad. de San Fernando*, 1832, pp. 103-106.

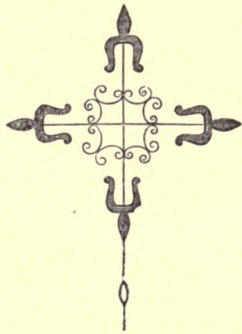
² *Supra*, p. 1439, note 1.

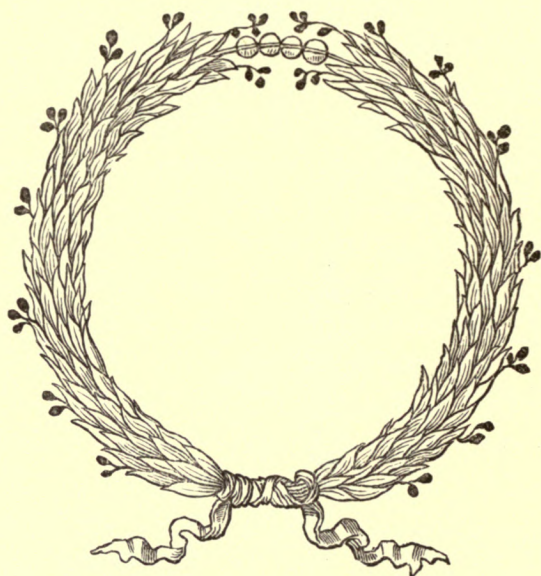
³ *Typographia Española, ó historia del arte de la Imprenta en España*, tom. i.; 8vo, Madrid, 1796.

⁴ *Supra*, chap. v. p. 316, note.

qual Molés, Mariano Brandi, Blas Amettler, Juan de la Cruz, Juan Barcelon, Bartolomé Vasquez, Juan Antonio Salvador Carmona, Manuel Esquivel, and Francisco Muntaner.

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CHAPTER XVI.

REIGNS OF THE BOURBONS. 1700-1800—(*concluded*).



AT the head of the brief roll of artists afforded in this century by Catalonia and Aragon, stands Guillermo Mesquida. He was the son of a merchant of Majorca, and was born at Palma in 1675. When he had acquired a slight

knowledge of painting from some provincial artist, he was sent to Rome to the school of Carlo Maratti. Having learned to imitate that master's style so exactly, that their works were sometimes confounded with each other, he repaired to Venice to study under an animal-painter of some local reputation. There he married Isabella Masoni, a native of Brussels, and had the good fortune to attract the notice of the Elector of Cologne, who, being pleased

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Catalonia
and
Aragon.
Painters.
Guillermo
Mesquida.

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with his works, took him to Germany as his painter-in-ordinary. He remained for some time in the service of the ecclesiastical potentate, and painted some ceilings in his palace, in fresco, as well as various oil-pictures for his gallery. Returning to Italy, his works obtained him considerable reputation, both at Bologna and Rome, and he was one of the masters of Rosalba Salvioni, a lady-painter of some celebrity. At the death of his wife, he removed with his children to his native island, where he himself died at Palma, in 1747, and was interred in the Franciscan convent, in the sepulchre of the Munars, his mother's family. As a painter, Cean Bermudez praises his colouring, and considers him superior in merit to most of his contemporaries. The Cathedral of Palma possessed various pictures by him, representing the Holy Family, St. Francis of Asisi, the blessed Raymund Lully, and other sacred subjects; the church of S^{ta}. Eulalia had a "Virgin of the Conception," a "Nativity," and a "Martyrdom of St. Bartholomew;" and other specimens of his pencil adorned other churches and convents.

Morey.

Morey was another painter of Majorca, who died at Palma about the middle of the eighteenth century. His most celebrated work was an immense composition, representing Our Lord's tomb, surrounded by the host of heaven, painted on a curtain about

fifty-four palms square, which was exposed during the Holy Week in the church of St^a. Eulalia, and was known as "The Veil of the Temple." The same church had others of his works.

Antonio Viladomat was born at Barcelona on the 12th of April 1678. His father, by trade a gilder, sent him to learn painting from one Pasqual Baylon, and afterwards with another artist named Bautista Perramon. With the latter master he remained nine years; but neither of them could teach him much more than how to grind colours and prime canvas. In his twentieth year he attracted considerable attention by some pictures which he painted for the Jesuits of Tarragona; and Ferdinand Bibiena, coming soon afterwards to Barcelona, in the suite of the Archduke Charles, gave him some lessons in architecture and perspective. Of the benefit derived from these instructions he gave proofs in an altar which he designed for the Junqueran nunnery, where he was engaged to paint some frescoes; and in monuments for the Holy Week, which he planned for the barefooted Carmelites at Barcelona and at Reus. His works were highly esteemed in the churches and convents of Catalonia, and he followed his profession with great diligence till his sixtieth year, when he was disabled by a paralytic affection of the hands. Having endured this affliction for seventeen years with

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Antonio
Viladomat.

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exemplary patience, he died at Barcelona on the 19th January 1755, and was buried in the fine old church of S^{ta}. Maria del Pino.¹ The Inquisitor Don Nicolas Rodriguez Laso, a great admirer of his works, thirty years afterwards caused this inscription to be engraved on the stone which covered his dust:—

ANTONIO · VILADOMAT
 PICTORI · BARCIN · QVI · INTRA · PATR · LARES · NATVRA
 MAGISTRA · ARTIS · EXCELLENTIAM · COMPARAVIT
 NICOLAVS : ROD · LASO · P.
 DECESSIT · ANNO · MDCCLV.

Works.

Amongst the more important of the many works of Viladomat at Barcelona, were the pictures of the chapel of St. Olaguer, in the Cathedral,² five large compositions from the life of Our Lord, in the church of S^{ta}. Catalina; four pictures representing the Passion of Christ,³ in the church of St. Mary of

¹ The *Handbook*, 2nd edition, 1847, p. 232 [3rd edition, 1855, p. 415], says in the Capilla San Miguel, which is the second to your right on entering, but I could not find the inscription there, or in any other part of the church. One might, however, easily miss it, this, like the Barcelona churches in general, being very dark.

² If these exist at all they must be the small pictures in the *Camarin*, behind the altar and rich marble urns of the saint. You enter by a small (locked) door on the right of the retablo, and are shown the remains of the saint in a glass case. I could not make out the pictures, even by the help of a taper.

³ They hang on the *respaldos del coro*, which is unusually placed *behind* the high-altar. It is almost impossible to tell the subjects, it is so dark; but "Our Lord bearing His cross and met by the Virgin" seemed good. They are small, narrow pictures, each perhaps four feet high.

the Sea ; and a series of twenty scenes from the life of San Francisco de Paula, in the cloister of the Franciscan friars. The latter fine works were burnt, with the noble convent which they adorned, in 1835, by the friends of reform.¹ Cean Bermudez notices, as one of his masterpieces, a composition representing Christ bearing His cross, in the parish church of Mataró. When Mengs saw some of the works of Viladomat, he pronounced him the first Spanish painter of the day. All that he knew he owed to his own genius and industry, for his masters hardly deserved the name, and his travels do not appear to have extended beyond the bounds of his native province. But irrespective of the disadvantages under which they were produced, his works have considerable merit as regards both the grasp of mind, and the knowledge of the principles of composition, drawing, and colouring, which they display. Besides his pieces of sacred or saintly biography for the convents, he painted landscapes of considerable beauty, and likewise battles, which Bourbon and Austrian rivalry gave him ample opportunities of studying from the life. His portraits also were successful, especially one of the Austrian commander, Guy, Count of Stahremberg. He had a son, Josef Viladomat, who became

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Josef Viladomat.

¹ *Handbook* [1845], p. 490 [3rd edition, 1855, p. 232].
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Mosen
Jaymo
Ponz.

a painter under his instructions, and died at Barcelona, in 1786, leaving a number of works in the convents which proved that he was an artist of very inferior genius to his father.

Mosen Jayme Ponz, a painter-priest, was born at Valls, near Tarragona, and studied his art in the school of the Juncosas, at Barcelona. In 1722 he painted a number of pictures for the Carthusians of Scala Dei, who paid him for them 537 Catalonian pounds, 12 sueldi. The year following, he undertook some frescoes on the dome of the hermitage of Our Lady of Pity, without the walls of Reus, which he finished in 1723. These decorations were ordered and paid for with 179 pounds, 4 sueldi, by one Don Lope Laleing, a devout captain of Walloon guards, then quartered in the town. The parish church of Valls had some frescoes by Ponz, and that of Altafulla a picture of Michael the Archangel, painted from the engraving after Rafael.

Francisco
Tramulles.

Francisco Tramulles was born at Perpignan early in the eighteenth century. His father, Lazaro, was a Catalonian sculptor of some merit, who happened then to be employed there in the Cathedral; and he sent his son to study painting, first in Paris, and afterwards with the elder Viladomat at Barcelona. Later in life Francisco spent two years at Madrid, in copying the works of the elder masters, and at his return to Barcelona, established a school of

design in his house, with casts from the antique, and obtained a large number of pupils. He painted a variety of works for the churches and convents of Barcelona and Gerona; and his fame extending beyond the frontier, the chapter of Perpignan employed him on three large pictures for the Cathedral, representing St. Augustine writing, St. Peter weeping, and the espousals of St. Julian and St^a. Basilisa, the patron saints of the city. When finished, these works were received with great applause at Perpignan. The artist died at Barcelona in his fifty-sixth year, and was buried with much pomp, at the expense of his scholars, in the convent of St. Francis. His style, in the opinion of Cean Bermudez, was formed on that of Luca Giordano. The Cathedral of Barcelona possesses some pictures by him, representing scenes from the life of St. Mark and St. Stephen, and the Academy of St. Ferdinand at Madrid an allegorical composition, treating of the infancy of a school of the arts at Barcelona.

Manuel Tramulles, younger brother of Francisco, was born at Barcelona in 1715, and learned painting in the school of Antonio Viladomat. His early works displayed considerable ability, and were sometimes mistaken for those of his master. Like El Greco,¹ however, he lost ground by aiming at originality,

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Manuel
Tramulles.

¹ Supra, chap. v. p. 330.

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and rather than follow the colouring of his master, adopted a far less agreeable style that might be recognised for his own. He, too, opened a school, which was nightly well filled with scholars, for whom he used to provide living models. The chapter of Barcelona employed him to paint six pictures for the sanctuary which contains the body of St. Olegarius, and also a composition of many figures, representing Charles III. taking possession of the canon's stall, in the Cathedral, which belongs to the crown of Spain. The latter work, which is commended by Cean Bermudez, was painted for the chapter-room. San Cucufato, St. Mary of the Sea, and other parish churches, are also adorned with his works. By order of the Marquess de la Mina, captain-general of the province, he likewise undertook the decorations of the Barcelona opera. He died in that city, in 1791.

Josef
Luzan
Martinez.

Josef Luzan Martinez was born at Zaragoza, of an ancient and honourable lineage, in 1710. He was brought up by the family of Pignatelli, and sent to Naples, in 1730, to cultivate the talent which he had early displayed for painting. Giuseppe Mastroleo, a painter of some skill, and yet greater piety,¹ was his master for five years. He returned to his native city and to the house of his patron;

¹ Dominici, tom. iii. p. 546.

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with considerable knowledge in his art, and continued to practise his hand by painting portraits and other pictures. In 1740 he married the daughter of one Juan Zabalo, a painter, and repaired to Madrid, to take the oaths of allegiance on his appointment to the post of painter to the King. The Inquisition of Zaragoza afterwards named him inspector of pictures; and he had a principal share in maintaining a school of design, which was afterwards promoted to the rank of a royal academy. He died at Zaragoza, in 1785, much lamented, and was buried in the church of San Gil. The Cathedral of the Seu, Sta. Engracia, and other churches, were adorned with his works, which Cean Bermudez commends for their agreeable colouring.

Carlos Casanova, born at Exéa de los Caballeros, in Aragon, learned painting at Zaragoza, and afterwards obtained the post of painter-in-ordinary to Ferdinand VI. at Madrid, where he died in 1762. Engraving seems to have occupied much of his time, and he is better known by his graver than by his pencil. With the former instrument he produced a good portrait of Ferdinand VI., and a portrait of Fray Miguel de San Josef, in the act of presenting his work on bibliography to Benedict XIV. He executed some of the plates for the first edition of the Ulloas' "Travels in South

Carlos
Casanova.

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America," for example, that which represents the costumes of the people of Quito, and their ingenious methods of conveying themselves over their rock-bound rivers.¹ He also engraved Sebastian de Herrera's picture of St. Augustine, which adorned the high-altar of the Recolete friars at Madrid, and various prints of devotional subjects.

Francisco
Casanova.

Francisco Casanova, son and scholar of Carlos, was born at Zaragoza in 1734. Betaking himself to copper-plate engraving, he was appointed engraver to the mint at Mexico, where he died in 1778. Before leaving Spain, he engraved several works of some merit, of which Cean Bermudez especially notices a print of St. Emidius, executed at Cadiz in 1756.

Francisco
Bayeu.

Francisco Bayeu y Subias was born, in 1734, at Zaragoza, of a good family, and received a liberal education. Showing a taste for painting, he was placed at the age of fifteen in the school of Luzan Martinez. Under the care of that master he made rapid progress, and soon distinguished himself by his powers of drawing. The Academy of San Fernando, at Madrid, having announced an extraordinary prize for a copper-plate, on the subject of Geryon, open to general competition, Bayeu deter-

¹ *Relacion historica del viage á la America meridional*, por Don Jorge Juan y Don Antonio de Ulloa, Capitanes de Fragata de la Real Armada; 4 tomos, 4to, Madrid, 1748, tom. i. p. 378.

mined to enter the lists. When he had finished his plate, he sent it to the sculptor, Juan de Mena,¹ with instructions to send it in or not as he should judge fit. In the house of that artist it was seen by many of the competitors, who were so struck by its beauty that they suppressed their own productions, in their hopelessness of success. Bayeu, being declared the winner, was forthwith invited by the Academy to repair to Madrid, and was voted an allowance to enable him to reside there, in order to pursue his studies. Arriving at the capital, he became the scholar of Antonio Gonzalo Velazquez, with whom he remained until his father's death, an event which devolved on him the care of his younger brothers, and required his return to Zaragoza. Mengs, however, seeing some of his works, obtained his recall to Madrid, and employed him in the works carried on, under his directions, at the palace. With the Saxon, his style improved, and his reputation so much increased, that he was elected, in 1765, a member of the Academy, and afterwards promoted to the post of deputy-director. In 1788 he was made full director, and, in 1795, he died director-general and painter-in-ordinary to the King, and was interred in the church of San Juan, the burial-place of the great Velazquez. The

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¹ Supra, chap. xv. p. 1448.

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Works.

students under his charge found him a painstaking, but surly, teacher ; and the Academy cherishes his name as one of its chief ornaments.

His pencil was at least both versatile and prolific, few painters of his day having left so great a number and variety of works. The royal palace at Madrid has several ceilings painted by him in fresco, two of which represent the "Fall of the Giants" and the "Conquest of Granada." For the Franciscan friars of the capital he painted the Porciuncula for their high-altar ; he clothed the domes of the collegiate church at San Ildefonso, and the chapel-royal at Aranjuez, with religious frescoes, and painted many other works for both of these palaces ; he executed allegorical frescoes on three ceilings at the Pardo ; he delineated the life of St. Eugenius in eleven large frescoes in the cloister of the Cathedral of Toledo ; and he left an immense number of works in the Cathedral of the Pillar, Sta. Engracia, San Felipe, and other churches at Zaragoza. In spite of the praises bestowed by Cean Bermudez on the grace of his compositions and the suavity of his colouring, he scarcely rose above the grovelling level of his contemporaries ; and was at best a feebleler Mengs, with less technical skill in the management of his materials. He engraved a print of the Blessed Virgin, Our Lord, and St. Joseph.

Ramon Bayeu y Subias, his younger brother, born

in 1746, followed him to Madrid, and there studied painting under his instructions. He was first prizeman in the Academy in 1766; he copied from Giordano a picture of the Archangel Michael subduing the rebel angels, which became chief altar-piece in the chapel-royal of the palace at Madrid; and he was appointed painter-in-ordinary to the King. After assisting his brother, and painting various original works at Madrid and Zaragoza, he died at Aranjuez in 1793, and was buried in the Franciscan convent at Ocaña. He used the graver with tolerable skill, of which he left a specimen in a series of thirteen prints from his own works and those of his brother, and of Guercino and Ribera.

Francisco Goya y Lucientes was born at Fuente de Todos in Aragon, in 1746, and at the age of thirteen began to study painting under Luzan Martinez at Zaragoza. He then passed some years at Rome, and finally returned to Spain a painter of greater genius, and of a more national spirit, than his century had yet produced. Fixing his abode at Madrid, he soon attracted the notice of Mengs by some designs which he executed for the royal manufactory of tapestry, and became a popular artist of that capital, and a prime favourite with its fashionable society. Elected in 1780 a member of the Academy of San Fernando, he was made one of its directors in 1795. The Prince of Asturias honoured

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Ramon
Bayeu.Francisco
Goya.

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him with his notice, and when he succeeded to the throne as Charles IV., appointed him, in 1789, his painter-in-ordinary. The consort of that sovereign, the notorious Maria Louisa, a Bourbon princess of Parma, admitted him to her circle, and thus enabled his keen eye to observe the younger Godoy's rapid ascent of the political ladder, and his long possession of its topmost round, as well as her Majesty's episodes of affection for various ephemeral adventurers, like Urquijo and Mallo. He was also the intimate friend of the Duchess of Alba, celebrated for her beauty and intrigues, and for having given one of the masterpieces of Rafael which gemmed the hereditary gallery as a fee to the family physician, who had cured her in a dangerous illness, and who was afterwards suspected of poisoning her.¹ These distinctions threw open to him the doors of the other great houses, the Beneventes and Santiagos, the Villamayors and Arandas, as the doors of their earlier lords and ladies had been open to Velazquez. His pencil also was so largely employed, that he was able to maintain a fine villa near Madrid, where he

¹ Passavant, *Rafael von Urbino*, Th. ii., p. 129. The doctor, who does not seem to have been guilty, got off through the interest of Godoy. He afterwards sold the picture to M. Bourke, the Danish minister, who resold it to Mr. Coesvelt for £4,000. That gentleman's collection being purchased by the Emperor of Russia for £14,000, the Madonna of the House of Alba is now one of the chief gems of the gallery of the Hermitage. [*Catalogue* 1887, No. 38.]

gave parties and carried on the business of his studio. When the crown descended to the unworthy head of Ferdinand VII., he was continued in his post of painter-in-ordinary, but leave was given him to retire to Bordeaux, where his declining years were spent, and where he died in 1828.

Had Goya painted all the subjects which he treated as happily as those in which his chief strength lay, he would have been one of the first artists of his age. Though chiefly employed to decorate the houses of nobles and laymen, he did not decline the patronage of the Church. At Toledo, one of the chapter-rooms has a picture by him representing the "Betrayal of Our Lord," a subject with which his love of gloom and horror peculiarly fitted him to deal, and in which he has accordingly produced a work of considerable merit. He painted likewise a series of frescoes in the church of San Antonio de la Florida, famous for its festival worship, about half a league distant from Madrid,¹ and others at Valladolid, in the modern church of St^a. Anna,² and at Zaragoza on one of the domes of the Cathedral of Our Lady of the Pillar.³ But the exposition of

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Pictures on
religious
subjects.

¹ Gautier, *Voyage en Espagne*, p. 128, whence I have drawn several facts relating to Goya's life.

² *Handbook* [1845], p. 638 [3rd edition, 1855, p. 580].

³ *Distribucion de los premios hecha por el real Acad. de. S. Fernando, el 27 de Marzo*, 1832; 4to, Madrid, 1832, p. 92, where there is a short notice of Goya.

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Portraits.

sacred or legendary history was evidently a business for which he had no vocation, and therefore his religious pictures must not be taken as the measure of his powers. They are in general either commonplace or even feeble, or they are coarse and revolting. Of the former kind are his scenes¹ from the life of St. Francis Borgia, in the Cathedral of Valencia, although one of them represents an occurrence likely to have arrested his imagination, the soul of a dying sinner seized in its flight from the body by three hideous demons, who are discovered by a supernatural light flashing from the crucifix of the ministering Jesuit. An example of his more forcible, but perhaps more disagreeable manner may be found in his St^a. Justa and St^a. Rufina, in the sacristy of the Cathedral of Seville, a picture in which, so far from seeking to catch the poetical aspect of his subject, he has contented himself with meretriciously portraying, in the virgin-martyrs, the not very refined courtesans who served him as models.² But some of his avowed portraits are works of great merit, as for instance, those of Charles IV. and his Queen, in the Royal Gallery at Madrid.³ The poor imbecile King, in the blue uniform and cocked hat of a

¹ One of these represents the saint embracing his children on leaving Gandia. It has been well engraved by Manuel Pelugner, 1805.

² *Handbook* [1845], p. 254 [3rd edition, 1855, p. 43].

³ *Catálogo* [1843], Nos. 594, 551 [edition 1889, Nos. 731, 732].

colonel of the guards, and mounted on a brown charger, remarkably ill-drawn, is an example of the dignity which may be conferred, by a skilful hand, on the most ordinary features and expression, without sacrificing the resemblance. It is worthy of note that her Majesty, likewise attired in uniform, and mounted on a brown horse, bestrides her saddle like a dragoon of the usual sex, and wears that portion of male attire which, in private life, a lady is figuratively said to assume with the reins of domestic government. Her vulgar face, red as with rouge or rum, and surmounted by a round beaver hat, justifies and explains the severity of Godoy's audacious jest, in talking of her to her own royal spouse, before the conscious court, as "an ugly old woman whose name he had forgotten."¹ The National Museum at Madrid has a fine specimen of Goya in a picture of two dark-eyed dames, with their fans and mantillas, enjoying the air and public admiration at a balcony; and the Louvre has a good full-length portrait of the famous Duchess of Alba,² attired in a black-lace national dress of Andalusia, from

¹ During the brief reign of Mallo in the heart of Maria Louisa, Charles IV., from a balcony of the Pardo, saw at a distance that fortunate guardsman driving four fine horses in a brilliant equipage. "I wonder," said the King, "how the fellow can afford to keep better horses than I can?" "The scandal goes, sir," said the Prince of the Peace, "that he is himself kept by a rich ugly old woman, whose name I have forgotten." Doblado's *Letters*, p. 352.

² Gal. Esp., No. 103. [Sold 1853.]

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Dislike to
the clergy
and the
friars.

whence we learn that the rouge of Castilian high life long survived the ridicule of Madame d'Aulnoy.¹

As a satirist with the pencil, Goya stands unrivalled in Spain, of which he may be called the Hogarth. No lover of the Church, though he sometimes furnished a picture to her shrines, he assailed her weak points with a truthful force of humour which would have appalled Pacheco and Palomino, and would have aroused, within their orthodox bosoms, all the familiars of the Holy Office. The *Autos-de-fé* of times past, or the processional pageants of his own days, he parodied without mercy, forcing men to laugh even in spite of pious scruples, by his delineations of solemn ecclesiastics, mumming it in all their glory, in the form of asses or apes. For the monks and friars, white, black, and grey, he had an especial, and not unmerited, contempt and aversion; and he was never weary of caricaturing the luxurious indolence of the Jeronymite in his stately cloisters, and the ignorance and sensual indulgence of the filthy mendicant Franciscan. Of these last sallies, a few may be seen in the Louvre; and many more adorn the gallery of the Duke of Ossuna and other private collections at Madrid. I possess four of his hasty sketches of children at play, in which are introduced some small

¹ Supra, chap. i. p. 46.

urchins, equipped as miniature friars and pummeling one another with all the ardour of Dominicans and Capuchins bickering about the doctrine of the Immaculate Conception, or the right of vending of indulgences.

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In his sacred pictures and in a few of his portraits, Goya somewhat affects that hard sculptural style in which David and his French followers painted their wearisome delineations of Greek and Roman story. Thus has he treated St. Francis Borgia at Valencia, and the virgin guardians of Seville.¹ But it was otherwise in those more congenial works in which his hand spoke as his fancy prompted, and in which he poured forth the gaiety of his wit, or the gall of his sarcasm. There the dashing boldness of the execution rivals the coarseness of the idea or the rudeness of the jest. Herrera the elder himself never wrought with rougher and stranger materials. His colours were laid on as often with sticks, sponges, or dishcloths, as with the brush, and this, when he deigned to use it, was always of the coarsest texture. "Smearing his canvas with paint," says a French writer, "as a mason plasters a wall, he would add the delicate touches of sentiment with a dash of his thumb."² Sometimes he would execute an entire

Style.

¹ Supra, p. 1474.

² Gautier, *Voyage en Espagne*, p. 129.

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piece with his palette-knife; and the surface of his pictures in general affords evidence that he frequently had recourse to that implement. So dexterous was he in turning all materials to artistic account, that during morning visits to his friends, he would take the sandbox from the inkstand, and, strewing the contents on the table, amuse them with caricatures, traced in an instant by his ready finger. The great subject, repeated with ever new variations in these sand-sketches, was Godoy, to whom he cherished an especial antipathy, and whose face he was never weary of depicting with every ludicrous exaggeration of its peculiarities that quick wit and ill-will could supply.¹

Engrav-
ings.
"Los
Caprichos
de Goya."

Being highly skilled in the use of the graver, as well as of those strange implements that served him instead of the pencil, he published a series of eighty illustrations of Spanish life and proverbial philosophy, which he called *Caprichos*, "Whims," and which attained great celebrity. Mercenary matrimony, avarice, love affairs carried on at church,² the process of plucking a goose as practised by the *amancebadas*

¹ This I was told by Don Bartolomé J. Gallardo, who had himself seen Goya paint and caricature in the manner described.

² For some strange speculations on this truly Spanish practice, see *Voyage de Figaro en Espagne*, 8vo, Seville, 1785, p. 38, a book by J. C. Fleurian, Marquis de Langle, which was for awhile popular, because condemned by the Parliament of Paris to be burned, in 1788. It was reprinted at Paris, 8vo, 1805, with the author's name.

of Madrid, law, physic, the pulpit, the cloister, the people and its leaders and law-givers, are amongst a few of the subjects touched, now with bitter satire,

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now with ghastly humour, in this curious collection of clever etchings.¹ Here is a group of his friends

¹ A folio of eighty plates, without title-page or letterpress, or date. See Nos. 2, 7, 9, 12, 15, 19, 20, 23, 40, 42, 52, 53, 78, 79. The above woodcut is from No. 49.

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the friars, represented as *duendecitos*, "little fairies," by which, doubtless, are meant lubber-fiends, not of the family of Milton's "drudging goblin,"¹ but of a breed who drained the cream-bowl without threshing the corn, and lived a jovial life, in virtue of the standing miracle of St. Francis,² the patron of tonsured vagabonds. Goya has a strong taste for the grotesque, and as an inventor of horrible monsters, cloudy shapes suggestive of deeper horrors, or malicious frisking devilkins, he rivals Martin de Vos, the painter of Last Judgments,³ and Teniers, who loved to enmesh St. Anthony in the snares of the Evil One.⁴ Many of his sketches would afford excellent studies for the hobgoblins, satyrs, and dragons of the pit that terrified Bunyan's Pilgrim in the Valley of the Shadow of Death; and his female heads are often worthy of the witches in Macbeth. In spite of Goya's position at court, these

¹ *L'Allegro*.

² In Captain Carleton's *Memoirs*, p. 320, Defoe makes a Spaniard, who shared Goya's anti-monkish prejudices, ask that gallant soldier what he considered the greatest miracle on record? Carleton replied, "Our Lord's, when he fed 5,000 persons on a few loaves and fishes." "No," said the other, "it is that whereby St. Francis every day feeds 100,000 lubbards upon nothing at all."

³ *Supra*, chap. i. p. 23.

⁴ It was doubtless this fondness for gloom and melodramatic horror that led M. Gautier, who prefers antithesis to precision, to call Goya a combination of Rembrandt and Watteau (*Voyage*, p. 130). I can see nothing in the rough Spaniard that resembles the charming painter of rural *fêtes*. He likewise compares him to two English artists whom he calls *Bambury* and *Cruishanck*.

Caprichos are supposed to contain much sharp political satire, and to embalm much antiquated scandal, which it would be hardly worth while, if it were possible, to decipher. The Queen, the Messalina of Spain, is said to figure in his caustic pages; the foibles of Godoy and his colleagues in the *cortejoship* are here depicted in something more tenacious than sand;¹ and due honour is done, in their turns, to the Countess of Benevente, "the most determined old hag of the rout-giving, card-playing species in Europe,"² and the chief personages who breathed the impure air of that vicious and contemptible court. The collection opens with a profile portrait of the artist himself, whose coarse features, enlivened by sly drollery, are presented in a slightly reduced size on the next page.

Goya was likewise author of a series of sketches of the French invasion, executed in the same style, in which he depicted the horrors of war, convents sacked, citizens hung, prisoners shot, and women ravished, with great effect indeed, but in so fierce a spirit of exaggeration, says a Parisian tourist with admirable innocence, that one might suppose he was recording the events of a Tartar foray in the fourteenth century.³ An artist who was at Madrid on

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Sketches of
the French
invasion.

¹ Supra, p. 1478.

² Beckford, *Letters*, fcap. 8vo, London, 1840, p. 330.

³ Gautier, p. 137. I am sorry to say that I have never seen this work.

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the famous *Dos de Mayo*, and was an eye-witness of the *dragonnades*, the *fusillades*, and the *mitrail-*



lades of Murat, may be acquitted of exaggeration in delineating the atrocious doings of the Gaul.

He also published thirty-three prints of scenes

As yet (January 13th, 1848) no work of Goya is to be found amongst the prints in the British Museum ; but Mr. Carpenter is happily about to turn his attention to him and the other engravers of Spain.

in the bull-ring,¹ being illustrations of the national sport of the Peninsula, from the days of the Cid, and Gazul the "stout Alcaydé" of the ancient ballads, to the death of Pepe Illo, the most dexterous of matadors, and a writer on the sport² to which he fell a victim in the arena of Madrid. To these he added, during his residence at Bordeaux, and while deaf and nearly blind, some lithographic prints, of inferior merit indeed, but not devoid of his ancient fire. Not the least valuable of the efforts of his graver are some of the earliest, his etchings of the five great equestrian portraits, the *Borrachos*, the *Meninas*,³ and some of the dwarfs and single figures of Velazquez, which he executed in 1778.⁴

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"Los Toros
de Goya."

¹ *Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los toros inventadas y grabadas al agua fuerte en Madrid*, por Don Francisco de Goya y Lucientes. Long folio, N. D.

² *La Tauromaquia, el arte de torear*; por Josef Delgado dicho Illo; 4to, Madrid, 1796.

³ Being dissatisfied, and very justly, with the plate of this, he destroyed it after taking off only two or three impressions. [The late] Don Valentin Carderera had one, at Madrid, the Rev. Henry Wellesley, at Oxford, another. It is very unworthy of him, and very feeble.

⁴ He likewise etched many plates from his own drawings, amongst which one of the best that I have seen is a large print representing a group of people in the open air, listening to a man who sings, and plays the guitar. These plates are in the possession of his son, Don Xavier de Goya.

In Dr. G. K. Nagler's *Neues Allgemeines Künstler-Lexicon*, 15 bände, 8vo, München, 1835-45 (which only brings the work down to letter S) band v. p. 307, will be found an incorrect notice of Goya, followed by a list of some of his engravings, which, meagre as it is, is probably the fullest yet drawn up. English readers will perhaps hesitate to accept

CIL. XVI.

Sculptors.
Juan
Ramirez.

Josef
Ramirez
Benavides.

Manuel
Ramirez
Benavides.

Juan Ramirez, born at Bordalva, near Sigüenza, in 1680, studied and practised sculpture at Zaragoza, where he died in 1740. For the Cathedral of the Seu, he carved a tabernacle for the altar behind the choir, of the most fantastic and ridiculous design, a misdeed for which, however, he somewhat atoned by a tolerable statue of San Pedro Arbues which adorned the chapel of that saint. He held a school in his house, which was numerously attended. One of its most creditable disciples was his eldest son, Josef Ramirez Benavides, who executed various bas-reliefs in marble and walnut-wood, for the new chapel of Our Lady of the Pillar, erected in that Cathedral by the architect Ventura Rodriguez. The marbles were chiefly medallions for the walls, the wood-carvings, panels for doors, illustrating the visit of the Virgin to Zaragoza when she gave orders to Santiago for the building of her church. He was the author of many other pieces of sculpture in the churches of his native city, at Cuenca, and at Peralta de Navarra. Manuel Ramirez Benavides, his younger brother, was his assistant in various works; he was elected an honorary academician of St. Ferdinand in 1772; and, towards the close of his

his statements, if they have happened to open his third volume at page 213, and read that "Cruikshank, George, is a famous caricaturist and copper-plate engraver of London, *whose real name is Simon Pure.*"

life, taking the habit of a Carthusian at Aula Dei, he died in that monastery in 1786. Juan Ramirez Benavides, the third of the family, learned drawing from his brother Josef, and became a painter of some skill. A picture of the "Election of King Pelayo," which he sent to the exhibition of the Academy of St. Ferdinand in 1753, although it arrived too late for a prize, obtained his own election as supernumerary academician. He afterwards studied painting for a while under Giaquinto; but, being also seized with a passion for music, he neglected his pencil so far that he returned to Zaragoza less skilful than he had left it.¹ He died there in 1782.

Fray Angel de Huesca was a Jeronymite monk of Zaragoza, who practised the art of engraving. In 1737 he executed the title-page for Marton's "History of the Subterranean Sanctuary of St^a. Engracia,"² which represents the front of the church of that royal monastery.

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Juan
Ramirez
Benavides.

Fray Angel
de Huesca.

¹ In the *Diccionario Geografico de España*, por el Dr. Don Sebastian de Miñano, 11 tom. 4to, Madrid, 1826-29, in the article on *Zaragoza*, tom. x., pp. 80-84, there is an extract, from an *Historia General de la Pintura para lo perteneciente á la escuela Aragonesa*, escrita é inedita en 11 volumenes por D. J. A. Cean Bermudez, which contains notices of many artists, most of whom, however, are mentioned in his own Dictionary. J. Ramirez Benavides is there noticed, but the above fact is not alluded to.

² *Historia del subterráneo santuario del real monasterio de Santa Engracia de Zaragoza*, escrito por Fr. Leon Benito Marton; fol., Zarag. 1737.

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Valencia
painters,
Dionisio
Vidal.

At Valencia, as in other provinces, art declined, in spite of the institution of royal academies, with their professors, lectures, and medals. Dionisio Vidal, born in the city about 1670, was a pupil of Palomino, and a travelling companion of that artist in his tour of the shrines and the antique remains with Conchillos.¹ Being chosen to adorn the parish church of San Nicolas with frescoes, he obtained designs from Palomino, who thought sufficiently well of his own conceptions, or his scholar's execution of them, to describe them in his book with pitiless prolixity.² The subjects are taken from the lives of San Nicolas Bari and San Pedro Martyr. For the Cathedral, Vidal executed a picture of Our Lady of Concord, and some frescoes, and various works for the churches and convents. He likewise painted the monument of the Holy Week for the Cathedral at Teruel, and was afterwards employed on some works in the chapel of Our Lady of the Girdle at Tortosa, where he died.

Evaristo
Muñoz.

Evaristo Muñoz was born at Valencia in 1671, and began to study painting, at an early age, under Juan Conchillos Falcó. A lively imagination and great readiness of hand enabled him to produce pictures which, without much artistic merit, served to please the public taste; and his popularity was

¹ Supra, chap. xiv. p. 1263.

² Palomino, tom. ii. p. 247.

enhanced by his talents for dancing, fencing, and acting, with which he amused himself and his friends. These secular pastimes did not prevent him from enjoying the patronage of the Church; and his fame was so great in the convents, that the Franciscan friars of Palma invited him to paint their chapel of the Communion, in 1709. While sojourning in Majorca, he married a woman who was supposed to be the widow of a captive at Algiers. But as he was returning to Valencia with his wife, by way of Iviça, they encountered her former husband, who had escaped from slavery, and was on his way home to contradict the reports of his decease. How their clashing titles to the lady were adjusted, Cean Bermudez does not inform us; but the same accident, he says, happened to Muñoz a second time, with the wife of one Callot, a soldier, who, after being supposed to have fallen at Messina or Catania, presented himself to claim restitution of conjugal rights. Thus warned by experience, he chose for his third wife a spinster, whom no one could properly claim, named Maria Teresa Llacer, probably marrying when he was of mature age, for she survived him forty years. On his return from Majorca, he enlisted in a cavalry regiment, but continued to exercise his pencil. He quitted the ranks at his third marriage, and settled at Valencia, where he kept a school of painting till his death in 1737.

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Fray Josef
Manuel
Miñana.

His principal works were in the Recoleta, Dominican, and Augustine convents, and he furnished an altar-piece, representing St. Rafael and St. Matias, to the Cathedral, and two pictures to the chapel of St. John Nepomuk, in the church of San Andres, where he lies buried.

Fray Josef Manuel Miñana, of the order of the Most Holy Trinity, was born at Valencia on the 18th October 1671, and cultivated both art and literature with some success. He studied painting at Naples, and executed for his convent at Murviedro two pictures which were placed over the high-altar of the church, and obtained the commendation of Cean Bermudez. Besides several letters and papers on Valencian antiquities, he wrote a Latin continuation of Mariana's "History of Spain,"¹ and an historical sketch, likewise in Latin, of that part of the War of the Succession which was fought in the kingdom of Valencia.² In 1704 he obtained the chair of rhetoric in the University of Valencia, and he was twice Visitor-general of his order for the province of Aragon. The friend of Manuel Martin and of Gregorio Mayans, who has

¹ *Historiæ de rebus Hispaniæ*, lib. x., sive *Joan. Mariana Hist. de reb. Hisp. continuatio*, sive tomus iv., fol., Hagæ Comitum, 1733.

² *De Bello Rustico Valentino*, libri iii., 8vo, Hag. Com. 1752. Both these works were printed under the direction of Gregorio Mayans, who prefixed a life of Miñana to the latter.

printed some of his familiar letters with his own,¹ he rivalled these learned men in profound scholarship and assiduous study. He wrote Latin with great elegance, and spoke Greek, says his pupil Ximeno,² as easily as his mother tongue. During his whole life a zealous and loving student of the Greek Testament, he recited on his death-bed the Lord's Prayer in the original with so much fervour, that his brother friars, not overflowing with Greek lore, supposed that he was mad.³ He died at Valencia, on the 27th of July 1730, in the royal monastery of Our Lady of Succour. A sketch of his life, written by Mayans and prefixed to his "History of the War in Valencia," attested the variety of his attainments and the worth of his character.

Agustin Gasull was a Valencian who studied painting at Rome with Carlo Maratti, and afterwards practised the art with reputation in his native city. For the church of San Juan del Mercado he painted altar-pieces, representing Our Lady of Hope, St. Andrew, St. Stephen, and other saints, and various works for the churches of St. Augustine, the Jesuits, and the barefooted Carmelite friars.

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Agustin
Gasull.

¹ Greg. Majansii *Epistol.*, libri vi., 4to, Valencia, 1732, pp. 78-84.

² *Escritores de Valencia*, tom. ii. p. 222.

³ Mayans' life of him in the *De Bello Rustico*, p. 8.

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Antonio
Richarto.

Antonio Richarte was born at Yecla in 1690, and was educated for a learned profession, to which, however, he preferred that of painting. He studied his art, first at Murcia with Senen Vila, and afterwards at Madrid with one of the Menendez family. Establishing himself at Valencia, he became a popular artist, and was especially in request to execute processional banners for the various guilds of the city. He was the master of Ponz, the traveller, and he died at Valencia in 1764.

Hipolito
Rovira.

Hipolito Rovira y Brocandel was born at Valencia in 1693, and was for a short time a student in the school of the painter Evaristo Muñoz. He early applied himself to the art of engraving, and when in his twenty-first year, was employed by Palomino to execute the title-page of his first folio volume. Discovering in the author's drawing an error in the leg of the figure representing Geometry, he ventured modestly to suggest an amendment which Palomino could neither gainsay nor resist. Not to expose himself, however, to be corrected a second time by a youngster, the Cordobese Vasari caused the remaining plates of his work to be executed by his nephew. At the age of thirty, Rovira went to pursue his studies at Rome, and distinguished himself by his intense application, spending days in the galleries with no sustenance but bread and water,

and sleeping in his clothes to ensure early rising. He copied the frescoes in the great gallery of the Farnese palace, by stealth, says Cean Bermudez, at untimely hours, and at great personal inconvenience, but with so much accuracy, that Sebastian Conca the painter was wont to say Annibal Caracci could not have more faithfully reproduced his own works. But the severity of this self-imposed discipline unfortunately defeated its end; his health was broken, he lost his original correctness of eye, and returned to Valencia with powers rather impaired than improved. Seeking his fortune at Madrid, he fell in with Fray Vicente Ripoll, general of the Dominicans, whose portrait he had painted at Rome, and was by him introduced to the notice of royalty. Queen Isabella wishing for a portrait of Louis I., ordered Rovira to execute it, and he drew a rough sketch on the canvas, of sufficiently promising appearance. As the work proceeded, however, the failure of his ocular and manual powers became lamentably obvious; he covered his sketch with four great patches of unmeaning colour, which he vainly attempted to reduce to shape or order; and finally giving up the task as hopeless, fled from Madrid in despair. At his return to Valencia, the Marquess of Dos Aguas humanely afforded him food and shelter in his house, and employed him on some works, in which, however, he had no better success

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than in the King's portrait. Although he recovered sufficiently to paint some frescoes in the convent of Santo Domingo, he never perfectly regained his artistic skill or his mental faculties. Hearing of the arrival of his Roman friend Giaquinto¹ at the Spanish court, he went out as if for a walk, and wandered on till he reached Madrid; and then, says Cean Bermudez, having embraced his comrade, walked back again. In a second pedestrian journey to the capital, weakness compelled him to stop at Fuente la Higuera, whence a compassionate friend brought him back to Valencia. The Marquess of Dos Aguas then placed him in a lunatic asylum, and afterwards had him removed to the public hospital, where his melancholy career closed in 1765. His prints, says Cean Bermudez, are his best works, and amongst a number of saintly figures and compositions which he engraved are portraits of St. Francis Borja and the Patriarch Ribera, and a Virgin of the Immaculate Conception from a picture by Joanes.

Juan de
Paredes.

Juan de Paredes, a Valencian by birth, studied painting for a while with Miguel Menendez at Madrid, and afterwards in the school of Evaristo Muñoz at Valencia. In drawing and colouring, says Cean Bermudez, he excelled many of his contem-

¹ Supra, chap. xv. p. 1390.

poraries. His best works were in the convent of shod Trinitarians, and in the college of the Augustines at Valencia. Dying there in 1738, he was buried in the church of San Andres.

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Josef Espinós was born at Valencia in 1721, and studied painting, first with one Luis Martinez, and next with Evaristo Muñoz. He painted a picture of Our Lady of Anguish, for the nuns of the convent of that name, and also a picture of the saintly founders of the order of Servants of the Foot of the Cross. He also engraved various devotional prints of St. Joseph, St^a. Polonia, Our Lady of Campanar, and other holy personages. He died at Valencia in 1784, leaving a large collection of drawings, books, and prints, and a son named Benito, who afterwards became director of the department of painting in the Royal Academy of San Carlos.

Josef Es-
pinós.

Benito
Espinós.

Antonio Ponz, one of the most laborious of Spanish writers on art, was born at Bexix, near Segorbe, on the 28th of June 1725. His parents, Alexandro Ponz and Doña Victoriana Piquer, people of condition, sent him to study for the clerical profession, first at Segorbe, and afterwards at the University of Valencia. Having finished his theological course, he proceeded to the degree of doctor of divinity in the University of Gandia. At Valencia, having a strong natural inclination for art, he studied painting with great assiduity in the school

Antonio
Ponz.

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Travels in
Italy.

of Richarte, and afterwards improved the skill and knowledge there acquired by five years' attendance, from 1746 to 1751, at the provisional academy at Madrid. In the latter year he went to Rome, and remained in Italy nine years, maintaining himself and purchasing books with the gains of his pencil. A diligent investigator of the remains of antiquity, his imagination was so excited by the recent exhumation of the ancient towns on the bay of Naples, that he resolved to undertake the then difficult and perilous task of exploring Greece and Egypt. From this scheme, however, he was diverted by his friend Don Alfonso Clemente de Aróstegui, Spanish Minister at Naples, a gentleman who had pronounced a verbose bombastic oration at the opening of the Academy of St. Ferdinand,¹ and who now advised Ponz to return to Spain, and furnished him with letters to enable him to push his fortune at court.

Return to
Spain.

Works at
the
Escorial.

Landing at Carthagená, the doctor accordingly repaired to Madrid, and was well received both by the literary circles and by the dispensers of royal favour. The latter soon afterwards sent him to the Escorial, to execute a series of portraits of the best Castilian writers, a work which gave him occupation for five years. During his residence in the royal

¹ *Abertura solemne de la Real Academia de S. Fernando el día 13 de Junio, 1752*; 4to, Madrid, 1752, pp. 3, 15.

convent, he also copied the celebrated pictures of Rafael, known as the "Pearl" and the "Madonna of the Fish," and various remarkable works of Paul Veronese and Guido Reni.

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On the suppression and expulsion of the Jesuits, Ponz was sent by the Count of Campomanes to Andalusia, to visit the confiscated houses and colleges of the order, for the purpose of selecting pictures and other works of art worthy of removal to the Academy of San Fernando, at Madrid. In the course of this mission he made copious notes, which afterwards served him in the compilation of his "Spanish Travels," a work which he had long meditated, incited, it seems, by the misrepresentations, and perhaps the pungent truths, of Father Norberto Caimo, an Italian, who had published a series of Letters on Spain.¹

Visit to
Andalusia.

This lively book of travels, one of the most readable accounts of the Peninsula since the letters of Madame d'Aulnoy, if not flattering to the national pride, does not appear justly to have aroused

Caimo's
Letters on
Spain.

¹ *Lettere di un Vago Italiano ad un suo amico*, 4 tom. 8vo, Pittburgo, N.D. Ponz says they were published in 1764. All Spaniards do not share his dislike to the Italian tourist. On the title-page of my copy I find this note of some Castilian owner: "*Acaso el mas sensato viagero que ha escrito sobre la España de aquel tiempo.*" There is an abridged and poor translation, *Voyage d'Espagne fait l'année, 1755, avec une table raisonnée des tableaux et autres peintures de Madrid, de l'Escorial, de St. Ildefonso, &c.*, traduit de l'Italien par le P. de Livoy; 2 tom. 12mo, Paris, 1772.

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national indignation. The errors of the author seem casual rather than wilful. If he execrates the inns and cookery of Spain, he admires her palaces, churches, and paintings; if he does scanty justice to the solemn magnificence of the Escorial, he is enraptured with San Ildefonso, its statue-studded parterres and sparkling fountains;¹ when he vents his spleen on Spanish muleteers and hackney-coachmen, he admits that their Italian brethren of the whip are nearly as great rogues;² and if he laughs at the Castilian for his punctilious exaction of what he believes due to his dignity,³ he does not spare the stupid great man of his own country whom he encountered at the Escorial, and who would hardly deign to glance at its world of wonders, saying that he had come to see high life, and not cloisters full of monks.⁴ Many of his remarks on Spanish manners were confirmed by the testimony of Spaniards themselves. He gave great offence by the story of the beggar,⁵ who first rebuked him for incivility, and then gave himself out as an ex-secretary of a Spanish embassy in Italy, where he had frequently conversed, he said, with the stranger from whom he was now willing to accept alms. But the arrogance of Castilian mendicants had been confessed by a

¹ *Lettere*, tom. ii. p. 144.² *Ibid.* tom. i. p. 129, note 1.³ *Ibid.* p. 178.⁴ *Ibid.* tom. ii. p. 25.⁵ *Ibid.* tom. i. p. 179.

native writer nearly a century and a half before. In a curious treatise on the national antipathy existing between France and Spain, Don Carlos Garcia acknowledges, as a peculiar trait in the character of his countrymen, that you will hardly meet a beggar who will not claim cousinhood with the Duke of Lerma or the Admiral of Castile, and affect to be a great lord, compelled to assume the disguise by the discovery of his intrigue with a princess who had fallen desperately in love with him.¹ To a foreigner, at least, the rambling Italian does not appear to have committed any graver offence against the Castilians of 1764, in his Letters, than the English Rambler committed against the Scotchmen of 1774 by his "Journey to the Hebrides."

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¹ *La oposicion y conjuncion de los dos grandes luminaires de la tierra, obra apazible y curiosa en la quel se trata de la dichosa aliança de Francia y España, con la antipathia de Españoles y Franceses*; compuesta en Castellano por el D. Carlos Garcia, y traduzida en Frances por R.D.B. s.d.l.e., 8vo, Paris, 1617, p. 261. This rare and entertaining little book does not appear to have been ever printed in Spain. It was again reprinted, in Castilian and French, in France, with a new title, ten years afterwards, *Antipatia de los Franceses y Españoles*, por el Dr. Carlos Garcia, &c., 12mo, Rouen, 1627. The first edition is dedicated to Anne le Camus, Vicomtesse de Complizy, &c., the second to Don Juan Davalos, Governor of Cambray. Both are now before me, but the former was unknown to Nic. Antonio (*Bib. Nov.*, tom. i. p. 232), who affords no information respecting the author. An Italian translation, by Clodio Villopoggi, was printed at Venice, 12mo, 1658. The object of Dr. Garcia was to explain the causes of the enmity between France and Spain, which, according to him, the recent marriage of the sovereigns of each country with a princess of the other house would for ever remove. Richelieu and Olivares, however, soon put an end to these philanthropic dreams.

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Ponz's
"Journey
in Spain,"

and "Out
of it."

Rewards.

In 1771 Ponz made a tour to Toledo and the surrounding country, and published a description of it in the first volume of his book, which appeared in 1772, with the title of "A Journey in Spain." The remaining seventeen volumes followed at intervals during the next twenty years.¹ In 1783 he likewise found time to make a journey through France, Flanders, and England, of which he published an account, in two volumes, entitled "A Journey out of Spain."² Four years afterwards he brought out the first edition of Guevara's "Commentaries on Painting,"³ with a preface and notes. His death, which cut short his artistic travels through his own country, also nipped in the bud a similar work which he had hoped to accomplish, or at least commence, for Portugal.⁴

In consideration of his literary and artistic works, Charles III. presented him to the *Prestamera* of Cuerva, a sinecure benefice somewhat resembling an abbacy ; and, in 1776, appointed him secretary of the Royal Academy of San Fernando. The latter

¹ *Viage de España*, 18 tom. sm. 8vo, Madrid, 1772-94. Of the copy now before me, the volumes bear dates ranging from 1787 to 1794, the first seven belonging to a third, and the next six, to a second edition.

² *Viage fuera de España*, 2 tom. sm. 8vo, Madrid, 1791, which is the second edition.

³ *Supra*, chap. iii. p. 181.

⁴ Letter from Monsenhor Ferreira to Senhor Antonio Ribeiro dos Santos, prefixed to the MS. "*Memorias para a vida de Franº de Olanda*," in the Library of the Academy of Arts and Sciences at Lisbon.

laborious office he discharged with fidelity and zeal until 1790, when he resigned it, but was allowed to retain the salary, and was also made honorary member of the council. In 1791 he made another journey through Andalusia, returning to Madrid for the winter. But finding his new leisure hang heavy on his hands, he fell into a fit of melancholy, which, however, was somewhat dispelled by a visit to Toledo, and the kindness of the Primate and his other friends in that city. In 1792, being again attacked by the same hypochondriac symptoms, he repaired to the Escorial for the feast of San Eugenio, and to renew his acquaintance with the friars and the pictures. On his return to Madrid he was attacked by a disorder of the kidneys, which, after causing him intense suffering, carried him off on the 4th of December 1792. He died poor; but he was buried with great pomp in the parish church of San Luis, in the presence of several of the various literary and artistic bodies of which he had been a member. A panegyric discourse was pronounced in his honour, in the Academy of St. Ferdinand, on the 20th of August 1794. In that year the eighteenth volume of his "Travels" appeared, with a prefixed life written by his nephew, Josef Ponz, who also placed this inscription on his grave:—

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Death.

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Epitaph.

D. O. M.
 ANTONIVS PONZ
 REGIS
 ET BONARVM ARTIVM ACADEMIÆ
 A SECRETIS
 HISPANIA PERAGRATA
 TEMPLIS, ÆDIBVS, VIIS LVSTRATIS
 DE VRBIVM DECORE ET CIVIVM VTILITATE
 OPTIME MERITVS
 ANN. LXVII. M. V. D. VII.
 H. S. E.
 OB. A.D. MDCCLXXXII.
 IOSEPHVS PONZ NEPOS
 D. S. P.

A member of the Royal Academy of History, and of the Basque and other learned associations of Spain, Ponz was likewise a member of the Roman Academies of the Arcadians and of St. Luke, and a fellow of the English Royal Society of Antiquaries. In person, says his nephew, he was of the ordinary stature, in youth somewhat fat, but growing sparer in advancing years. The portrait engraved, for his life, by M. Salvador Carmona, from a picture by Ant. Carnicero, corroborates the latter part of this assertion. His countenance and aspect were highly clerical and somewhat melancholy, but his manners were agreeable, and his conversation seasoned with that wit which is said, by its citizens at least, to be native to Valencia. Kindly and liberal in his disposition, he was a generous friend and relative, and

great part of the funds derived from his moderate benefice were expended in charity at Cuerva.

The writings of Ponz stand deservedly high in the class of literature to which they belong. He has been abundantly praised both at home¹ and abroad.² Although death prevented him from describing two of the most interesting provinces of his country, Granada and the Asturias, yet in spite of the changes wrought by time and war, churches and convents pillaged or destroyed by the French or by the spirit of the age, his "Journey," so far as it goes, was the best guide in Spain till the appearance of the great English "Handbook." Cean Bermudez bears his testimony to the accuracy with which he described works of art, and the diligent investigations by which he saved the names of many artists from oblivion. For the sake of this accuracy and diligence the reader must forgive his dulness and prolixity. No Spaniard or German ever better understood the art of expanding little into much, and saying a few things in many words. He frequently wanders into matters wholly irrelevant to his subject, indulging sometimes in a long imaginary dia-

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Remarks
on Ponz's
writings.

¹ J. Sempere, *Ensayo de una Biblioteca de los mejores escritores del reinado de Carlos III.*, 6 tom. 8vo, Madrid, 1785-9, tom. iv. p. 251. *Distribucion de los premios, hecha por el real Acad. de S. Fernando*, 20 Agosto, 1793, 4to, Madrid, 1793, p. 28.

² Dillon, *Sketches of the Art of Painting*, p. iii. note. Cumberland, *Catalogue of the Paintings in the New Palace of Madrid*, p. 106.

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logue on the advantages of planting trees and good inns by the waysides,¹ sometimes in a tiresome narrative of his experience of the dangers which attend the practice of reading in bed by candle-light.² To an English reader of this century he is infinitely more wearisome than Palomino, inasmuch as he sets before him dry disquisitions on the science of political economy, instead of those legends and miracles, always quaint and sometimes poetical, which the Cordobese writer so loved to unfold. Indeed, it is to be feared the Abbé was no very devout believer in these matters; at least he seems somewhat ashamed to allude to them. Thus he describes the history of Our Lady of Guadalupe with a brevity very foreign to his habits,³ and treats that miracle-working image, carved by St. Luke himself, with far less respect than he would have paid to a work of Cellini or Cano. He entirely omits the story of the cow, restored to life on the spot where the figure had been hidden away from the Moor, which caused its discovery in 1330 by a herdsman of the Sierra Morena, and which is dwelt on with so much unction by Prior Gabriel de Talavera, historian of the idol.⁴ Indeed, had he dared,

¹ Ponz, tom. ix. pp. 215-44.

² Tom. xv. pp. 70-73.

³ Tom. vii. p. 45.

⁴ *Historia de Nuestra Señora de Guadalupe*, por el Fr. Gabriel de Talavera, Prior de la misma casa; 4to, Toledo, 1597 (with engraving of

he would probably have treated it with no greater respect than he pays to the tradition of the sculptor at Plasencia, who, being imprisoned for saying that the Almighty Himself could produce nothing better than his own carvings for the Cathedral choir, constructed a pair of wings with the feathers of the fowls of his dinners, and taking flight from a lofty tower of his prison, cleared the breadth of the city, but was dashed to pieces on the plains beyond.¹ The legend of the fair Jewess of Segovia, protected in her perilous leap from a rock by Our Lady of Fuenciscla, he tells in a tone of scepticism much more than a hundred and twenty years in advance of Diego de Colmenares, who recorded it with devout awe.² At Burgos, the perspiring faculties of the celebrated Crucifix impress him with no reverence, and he sneers at the artistic pretensions

the image and engraved title by Pedro Angelo), fol. 13-15. It is worthy of note that neither Talavera nor Villafañe (*Milag. Imag.*, p. 270) attributes the image to St. Luke, whereas Ponz does, which shows that no story, whether secular or sacred, ever loses by telling.

¹ Ponz, tom. vii. p. 130. He takes this curious story, not only from the tradition of the country, but from Fr. Luis de la Cerda's *Commentaries on Virgil*, printed 1610, where it is told as a well-known fact, in illustration of the fable of Dædalus. *Virgilii Maronis Opera argumentis explanationibus notis illustrata*, auct. Joanne Ludovico de la Cerda, Toletano Soc. Jes., 3 vols. fol. Lugd. 1612-16-19, vol. i. p. 616. The note is note 10 to B. vi. of the *Æneidos*, and is on l. 15—

“Præpetibus pennis ausus. . . .”

² Compare Ponz, tom. x. p. 242, with Colmenares, *Historia de Segovia*, p. 196.

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The "Journey" of Ponz continued by Isidoro Bosarte.

His "Journey out of Spain."

of Nicodemus¹ like a mere unbelieving Cumberland or citizen Bourgoing.

Ponz's "Journey" being left incomplete, Isidoro Bosarte, a writer and antiquary of merit, who was one of his successors in the office of secretary to the Academy of San Fernando, received the commands of Charles IV. to continue the work. In obedience to this order, Bosarte published, in 1804, a work called "A Journey to Segovia, Valladolid, and Burgos," and containing an excellent account of the artistic monuments of those cities.² But he unfortunately died at Madrid, in 1807, aged sixty years, and a second volume which he had prepared for the press has not, as yet, been given to the world.³

Perhaps the most agreeable passage in the writings of Ponz, is the preface to his "Journey out of Spain," in which he reviews the works of various foreigners on that country, in a very agreeable manner, exposing and castigating the ignorance or mistakes of Clarke, Caimo, Langle,⁴ and Swinburne, with considerable smartness, and giving honour where honour seems due to Cumberland, Twiss,

¹ Ponz, tom. xii. p. 67.

² *Viage Artístico á varios pueblos de España*, sm. 8vo, Madrid, 1804, tom. i.

³ *Distribucion de los premios, hecha por el Acad. de S. Fernando*, 1832, p. 57. (See *supra*, p. 1473).

⁴ *Supra*, p. 1478, note 2.

and Dillon.¹ His own travels abroad are written with great candour and modesty, and with no exhibition of those national prejudices which he rebukes in others. In England he admires the country, and the country seats, and he is pleased to find at Wilton House an antique marble figure of Euterpe, which had got separated at Rome from eight sister Muses bought by Philip V., and placed in the palace of San Ildefonso.² Oxford, with its meadows and river, reminds him of Alcalá de Henares;³ he admires the colleges and halls, but still prefers the Escorial library to the Bodleian;⁴ and though he recognises the All-Souls' picture by Mengs, which he had seen in its unfinished state at Rome,⁵ he permits the fine altar-piece of Magdalene Chapel, now adjudged to Ribalta,⁶ to be called a work of Guido, without reclaiming it for its native Valencia.⁷ In London he indulges in some rather clumsy jokes about the smoky aspect of St. Paul's;⁸ he thinks some of its ornaments Churrigueresque; and he visits with merited censure the fees, exacted for permission to enter that temple of religion, which still disgrace the dignitaries of the chapter.

Josef de Vergara, the youngest of a family prolific

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¹ *Viage fuera de España*, tom. i., Prólogo, pp. 1-42.

² *Ibid.* p. 315.

³ *Ibid.* p. 265.

⁴ *Ibid.* p. 269.

⁵ *Ibid.* p. 279.

⁶ *Supra*, chap. vii. p. 581.

⁷ *Viage fuera de España*, p. 267.

⁸ *Ibid.* tom. ii. p. 28.

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Josef de
Vergara.

of sculptors, was born at Valencia in 1726, and studied painting under Evaristo Muñoz. Besides drawing from the living model in the school of that artist, he was caused by his father to copy the elementary studies of Ribera, and he thus acquired considerable correctness and facility of style. Unwearied in seizing every occasion of improvement, he had nearly killed himself by over-exertion in painting copies or imitations of certain embellishments by Coypel, which adorned some carriages brought from Paris by the Marquess de la Mina on his return from an embassy to France. He practised all kinds of painting, fresco, distemper, and oils, and excelled in portraits, of which he painted many, of bishops and other ecclesiastical dignitaries. With his brother, Ignacio Vergara, a sculptor of reputation, he established, in 1753, a public academy under the name and patronage of S^{ta}. Barbara, and their united zeal and activity is supposed to have mainly brought about the institution of the Royal Academy of San Carlos. Having sent a picture of "Mentor warning Telemachus against the seductions of Calypso," to Madrid, it obtained his election as an academician of San Fernando, and a place for itself on the walls of that institution. Having been director of the Academy of San Carlos for six years, he died at Valencia on the 9th of March 1799. Few painters were more industrious

or prolific, and his uninteresting works were to be found, often thickly sown, in almost every town on the eastern coast of Spain, from Carthagena to Teruel. The Cathedral of Valencia contains altarpieces by him, representing St. Thomas of Villanueva, San Vicente Ferrer, San Luis, the martyrdoms of Sts. Erasmus, Martin, and Narcissus, and various other pictures. His last work was a "Virgin of the Conception," painted for the library of the Franciscan convent. He left some manuscript notes on the lives of Valencian artists, to which Cean Bermudez acknowledges his obligations.

Francisco Grifol was a Valencian painter, who acquired his art by practising it after the fashion of the Feria at Seville.¹ In producing rough copies of the more popular holy images, and religious daubs for the country folks, he learned to paint landscapes, marine views, and fruit-pieces of considerable merit. Many of these were to be found in the galleries of the Marquess of Juva-real, and other Valencian collectors. In spite, however, of this success, Grifol died, in 1766, in the public hospital of the city.

Juan Collado was a native of Valencia and a disciple of Richarte. For the Jesuits' church in his native city, he painted in fresco the dome of the

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Francisco
Grifol.

Juan
Collado.

¹ Supra, chap. xii. p. 899.

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chapel of St. Francis Xavier, and its lateral altarpieces in oil; for the parish church of St^a. Catalina, the sacramental niche in one of the chapels, and various works in other temples. He died in 1767, with some reputation as a writer of verses in the Valencian dialect.

Fray
Tomas de
Ubeda.

Fray Tomas de Ubeda was a member of the short-lived Academy of St^a. Barbara, and author of a picture of Judith, presented by him to that body in 1754, and from which he reaped considerable fame.

Mariano
Salvador
Maella.

Mariano Salvador Maella was born at Valencia in 1739. He studied sculpture with Felipe de Castro at Madrid, and painting with one Gonzalez. Adopting the latter art as his profession, he attained the rank of painter-in-ordinary to the King, and also held the office of director-general of the Academy of St. Ferdinand. Bayeu¹ and he were employed, in 1775, to replace the venerable frescoes of Juan de Borgoña,² in the Cathedral cloister of Toledo, with some paltry commonplace works of their own. Nine of his oil-pictures are to be found in the Royal Gallery at Madrid,³ representing the "Four Seasons," the "Assumption of Our Lady," the "Last Supper," and some marine views. But in

¹ Supra, p. 1468.

² Ibid. chap. ii. p. 107.

³ [Only five appear in the *Catálogo* of 1889, "The Assumption," No. 777, the "Last Supper," No. 778c, and three marine views, Nos. 778, 778a, and 778b.]

conception and execution, they are striking only as evidences of the decline of art in the academy in which their author was director; and any little merit they may possess is a feeble reflection from the works of Mengs. Maella designed the paltry prints for the quarto edition of Quevedo,¹ and the commonplace illustrations, finely engraved by M. Salvador Carmona, for the Infant Don Gabriel's "Sallust."² He died in 1819.

Manuel Sanchez was a priest, who enjoyed some reputation as a painter early in the eighteenth century at Murcia. In 1731 he painted a portrait of the venerable Posadas for the convent of S^{to}. Domingo in that city; and he executed the picture for the high-altar in the oratory of San Felipe Neri, and other works for private houses.

Juan Bautista Ravanals, born at Valencia in 1678, studied drawing under Evaristo Muñoz, and became an engraver of considerable reputation. In 1703 he engraved an equestrian portrait of Philip V., and a genealogical tree of that monarch's descent from Ferdinand and Isabella the Catholic; in 1705 a portrait of Father Gregorio Ridauro; and some time later a print of San Rodrigo, a second portrait of Philip V., and the plates for a mathematical work by Tosca. From a design by Francisco Plano,³ he

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Manuel
Sanchez.Engravers.
Juan Ban-
tista Rava-
nals.¹ *Obras*, 6 tom. 4to, Madrid, 1772.² *Supra*, chap. xv. p. 1369, note 3.³ *Ibid.* chap. xiii. p. 1251.

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engraved, in 1723, "Our Lady of the Pillar appearing to Santiago," for the frontispiece of Arnaz's "Centre of Orthodoxy;"¹ and in 1743-4, and 1746, a title-page, a portrait of Archbishop Andres Mayoral, of Valencia, and several other plates, for a Latin commentary on the life and writings of St. Thomas Aquinas. His engravings, says Cean Bermudez, display more skill of execution than accuracy of drawing. He died at Valencia.

Vicente
Galceran.

Vicente Galceran, born at Valencia in 1726, learned engraving with Ravanals and Rovira, and distinguished himself by executing a print of San Vicente Ferrer, when only eleven years old. He went to Madrid in 1750, and was soon after employed by the chapter of Toledo to retouch certain plates which had been sent from Rome by Cardinal Puertocarrero. For a work on natural history,² one on horsemanship,³ and other books, he engraved a number of plates, which gained his election as a member of the Academy of St. Ferdinand in 1762. His are the royal and other portraits in Berni's chronological account of the titles of Castile,⁴ which do little credit to his graver. Returning to

¹ *Centro de la fe ortodoxa*, por Fray Francisco de Arnaz; Zaragoza, 1723.

² *Supra*, chap. xv. p. 1453, note 4.

³ *Escuela de Caballo*.

⁴ *Creacion, Antigüedad y Privilegios de los Titulos de Castilla*, que escribe el D. D. Joseph Berni y Catala; fol. Valencia, 1769.

Valencia after 1768, he engraved portraits of Bishop Cervera of Cadiz and the Count of Aranda, and a host of religious subjects, amongst which was a "Virgin of the Conception" by Joanes. He died at Valencia in 1788, leaving, it is said, no less than seven hundred plates, great and small.

Corrado Rodulfo, a native of Germany, studied the art of sculpture first at home with his father, and afterwards at Paris and Rome. Seeking his fortune at Madrid, he became intimate with Raymundo Capuz,¹ by whose advice he repaired to Valencia. There he was employed to decorate the principal front of the Cathedral with statues, medallions, and other architectural and sculptural ornaments, which he executed with more spirit than taste. He was assisted in his labours by a fellow-countryman, named Aliprandi. The Archduke Charles, on visiting Valencia, early in the War of the Succession, appointed Rodulfo his sculptor-in-ordinary, and took him in his suite to Barcelona. By desire of the Austrian prince he modelled in wax two designs for fountains, to be erected at Valencia, which were, however, never executed. These two models, one, a Churrigueresque chaos of architecture and allegory, the other, a florid column

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Sculptors.
Corrado
Rodulfo.

¹ Supra, chap. xiv. p. 1275.

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Antonio
Salvador.

crowned by a figure of Our Lady, existed in the time of Cean Bermudez in the Academy of San Carlos at Valencia.

Antonio Salvador was born at Ontiniente in 1685, and studied sculpture, first with one Josef Artigues, at Xátiva, and next at Valencia with Leonardo Capuz. Going afterwards to Rome, he became a promising disciple of Rusconi, and, during a residence of fifteen years in that city, obtained sufficient distinction to be honoured with a gold cross by Prince Federigo Sforza, in 1716. At the entreaties of his brother, and his master Capuz, he returned to Valencia, and aided the latter in the execution of various royal effigies to adorn the Alameda of the city, and in various other works of sculpture for the chapel of Our Lady of Solitude. The sculptor, Rusconi, who had been very unwilling to part with him, afterwards invited him to return to Rome, promising to leave him his studio, models, books, and prints, at his death. He preferred, however, to marry and remain at home, and resided at Valencia, where he was known as Salvador the Roman, till his death in 1766. He was remarkable for his skill in carving crucifixes, and executed many for the Valencian churches. Most of his works were undertaken for convents of Capuchins, an order for which he had a peculiar affection.

Francisco Vergara, the elder, was born at Valencia

in 1681, and studied sculpture under Julio Capuz, and with still greater advantage in the school of Rodulfo and Aliprandi, two Germans, at that time employed in executing certain external decorations of the Cathedral. Under their eye he executed the figures of the cardinal virtues, and the portraits of Valencian Popes, probably by way of contrast, which enrich the cornice above the great portal. For the church of St. Augustine he carved the high-altar, and figures of St. Dominic and St. Catherine of Siena for the church of S^{to}. Domingo, and many other works for convents; and he also executed a marble bust of Louis I., from a model by Capuz, for the Alameda of the city. He died at Valencia in 1753. His eldest son, Francisco, died at the age of seventeen, after displaying a remarkable genius for sculpture; but Ignacio and Josef, the second and third, became artists of reputation.

Francisco Vergara, the younger, so called to distinguish himself from his uncle, the artist above-mentioned, was born at Aleudia de Carlet, in 1713. His father, Manuel Vergara, a provincial carver, sent him at an early age to Valencia, to the house of his uncle, who caused him to learn drawing in the school of Evaristo Muñoz, and afterwards instructed him in modelling. Vexed by the praises which were lavished on his cousin Ignacio, he afterwards went to Madrid, and studied in the provisional

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Francisco
Vergara,
el mayor.Francisco
Vergara,
el menor.

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Goes to
Italy.

academy instituted under royal patronage. There having obtained a commission for two statues of San Francisco de Paula and San Antonio, for the church of San Ildefonso, he executed them so well that he was rewarded with a pension from the crown, to enable him to pursue his studies at Rome.

Entering the school of Filippo Valle at Rome, he shortly gained a prize, and his election as a member of the Academy of St. Luke. He was then employed by the chapter of Cuença to execute statues of Faith, Hope, and Charity, and some bas-reliefs, in marble, for the new altar of St. Julian, then in course of construction, in that Cathedral, by the architect Ventura Rodriguez. It was finished in 1759, and is spoken of by Cean Bermudez, who loved the academical style, as one of the best works of modern sculpture in Spain. While it was in progress, the artist was elected, in 1757, a member of the Academy of San Fernando at Madrid. He was afterwards chosen to execute, for St. Peter's, at Rome, a statue of San Pedro Alcántara, seventeen feet high, a work which was engraved and highly extolled; and for the Roman church of the priory of Malta, the marble sculpture of the tomb of Cardinal Puertocarrero. At the death of Ferdinand VI., he furnished the wood and plaster figures to the funeral catafalque erected in the church of the

Castilians, in honour of that sovereign and Queen Barbara. He himself died at Rome, at the age of forty-eight, in 1761, never having found time to revisit his native land. Amongst the works which he executed for Spain was a statue of St. Ignatius Loyola, modelled in clay, for the Jesuits' college at Azpeitia, and afterwards wrought in silver. Cean Bermudez praises his statues for their grand classical character, for the grace of their heads, and the breadth and freedom of their draperies.

Ignacio Vergara, son of Francisco Vergara the elder, was born at Valencia in 1715, and was instructed in modelling by his father, and in drawing by Evaristo Muñoz. Whilst still a boy, he executed a statue of S^{ta}. Rita, upborne by angels, from which his friends conceived the highest hopes of his future eminence. He was an industrious student, and a most laborious artist, executing no work without having made at least two preparatory models. But he never attained to the skill of his cousin Francisco. He has left, however, many works at Valencia, where he enjoyed a high reputation. Amongst the most admired of these is the group of angels adoring the blessed name of Mary, in the principal front of the Cathedral. He also executed the medallion of St. Anthony the abbot, over the doors of the parish church of San Martin, a statue of Charles III., and

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Ignacio
Vergara.

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some figures of virtues, in the front of the Custom-house, and a number of religious figures for altars in various churches of the city, and at Barcelona, Villareal, Yecla, and other towns. He and his younger brother the painter, Josef Vergara,¹ established an academy, which afterwards merged in the royal foundation of San Carlos, of which he was chosen, in 1773, director-general. But he had not held the office for the whole of the usual term of three years when he was seized with apoplexy, which ended in death on the 13th of April 1776. He was buried with great pomp, and was carried by his disciples to his grave in the church of St. Agustin, where his early statue of S^{ta}. Rita seems to have been placed.

Francisco
Zarcillo.

Francisco Zarcillo y Alcaraz was the son of a Capuan sculptor, one Nicolas Zarcillo, by a Spanish mother, named Isabel Alcaraz. He was born at Murcia in 1707, and studied sculpture with his father, and drawing with the painter-priest, Manuel Sanchez.² The former, dying in 1727, left him a mother and six brothers to maintain, a task to which he applied himself with manly energy, and with deserved success. His first work of importance was a statue of S^{ta}. Ines of Montepoliciano, a celebrated Italian prioress and worker of miracles in the thir-

¹ Supra, p. 1506.

² Ibid. p. 1509.

teenth century,¹ which had been begun by his father for the Dominican friars of Murcia, and which was finished, in the opinion of the connoisseurs, with infinite advantage by the son. Family cares prevented him from making a journey to Rome, which he had ardently desired, and obliged him to be content with such means of improvement as perseverance afforded at home. He was a great favourite in his native city, and found numerous patrons in the conventual societies of the diocese, especially after he had refused an invitation to Madrid to hew the royal statues for the decoration of the new palace. His brothers, as they grew up, aided him in his labours ; Josef becoming a carver of some skill, and Patricio, a priest, undertaking the department of colouring the figures and draperies, while his sister, Doña Ines, evinced no small taste and ability in modelling and drawing. On the death of their mother in 1744, Francisco married Doña Juana Taibilla y Vallejos, but without dissolving partnership with Josef, who, however, died at the premature age of thirty-two, in 1748. After this loss, he endeavoured to establish a public academy of art in his

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Josef
and Pat-
ricio Zar-
cillo.

Doña Ines
Zarcillo.

¹ Fr. Manuel Josef de Medrano, *Vida de la admirable virgen Santa Ines de Montepoliciano, dulcissima esposa de Jesus*, &c. ; 4to, Madrid, 1728. The Blessed Virgin appeared to this holy Dominican nun in answer to her prayer, and placed her Divine Babe in her arms, of which wonderful event there is a print in the above volume, p. 32.

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Josef
Lopez.
Roque
Lopez.

Andalusian
painters.

Juan Gar-
zon.

house, a scheme which was rendered abortive by the feuds and jealousies of his fellow-artists. His hopes of obtaining a regular supply of models being thus frustrated, he used to invite to his house any poor travellers or sturdy beggars who fell in his way, and whose persons were worthy of study, and so supply his own wants while he ministered to theirs. Thus he sedulously pursued his art, with constant love and unwearied diligence, executing, it is said, in the course of a life of seventy-four years, no less than seventeen hundred and ninety-two separate works. In these, besides the assistance of his own family, he had that of his disciples, Josef Lopez and Roque Lopez, of whom the latter inherited his models. He died in 1781, and received pompous burial in the Capuchin nunnery at Murcia. Cean Bermudez remarks, that had he lived in times of purer taste, and enjoyed greater advantages of instruction, he might have been one of the first sculptors of Spain.

Once more we must bestow a glance upon Andalusia, now, alas! fallen from her high artistic estate. Juan Garzon was a painter who enjoyed for a short time in his youth the instructions of Murillo, of whose style he became a tolerable imitator. The intimate friend of Meneses Osorio,¹ he was the associate, it is said, in many of his artistic labours ;

¹ Supra, chap. xiv. p. 1296.

which is perhaps the cause why none of his own pictures have been preserved, at least none with any evidence of their authorship. He died at Seville in 1729.

Alonso Miguel de Tobar was born at Higuera, near Aracena, in 1678. He was sent in his boyhood to Seville, to learn painting with one Juan Antonio Faxardo, a third-rate artist of the city. Finding that he derived little benefit from the instructions of that daubster, he had the good sense to choose a new master amongst the mighty dead. Murillo, sleeping beneath the aisles of S^{ta}. Cruz, became the unconscious teacher of Tobar; and connoisseurs have frequently imagined that they could detect his inimitable touch in the works of his diligent disciple. He copied all Murillo's easel pictures that most struck his fancy in Seville, sometimes with slight variations of his own. Two excellent specimens of his works of this kind may be seen in those fine altar-pieces in the church of San Isidoro at Seville, representing Our Lord the Good Shepherd and the young St. John Baptist, which are repetitions of the similar pictures by Murillo in the possession of Baroness de Rothschild and in our National Gallery.¹ The same in general design, these copies have several variations in the details, as, for example,

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Alonso
Miguel
de Tobar.

¹ Supra, chap. xii. p. 1083.

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Marries
and be-
comes a
Familiar of
the Inquisi-
tion.

Removes to
Madrid,

Style.

in the position of the sheep in the one, and in the luxuriant thistle which grows in the foreground of the other.

Tobar's life seems to have been tolerably prosperous. He married a lady named Doña Teresa de Cabezas, the widow of a certain Don Pedro Ramos, and attained the dignity of Familiar of the Holy Office. In 1729, Philip V., being struck by the beauty of his works when he visited Seville, appointed him to succeed Ardemans, lately deceased, as his painter-in-ordinary. Removing with the court to Madrid, in 1734, he continued to practise his art with diligence and success in the capital, and died there in 1758. His last recorded act at Seville was, in conjunction with his wife, to make over certain property to the painter Domingo Martinez.

The old Toledan painter, Theotocopuli, preferred to paint bad pictures which should be known for his own, rather than good ones which might possibly be ascribed to Titian.¹ Tobar erred in the opposite extreme, for the curious felicity and fond care with which he caught and cherished the trick of Murillo's style, has proved hurtful to his own reputation. Like the rods of the Egyptian sorcerers, swallowed up by the rod of the Hebrew lawgiver, his pencil, and those of Meneses Osorio and Marques, have

¹ Supra, chap. v. p. 330.

been merged, as it were, in the pencil of the mightier magician. It is probable that these artists produced amongst them more than one half of the works which pass current in Europe under the name of Murillo, whether in the galleries of royal collectors, like the Emperor of Russia, who grudge no price, or in the show-rooms of experienced dealers, like Marshal Soult, who have spared no pains, to possess themselves of the most authentic specimens. Tobar is perhaps the artist whose counterfeits most rarely suffer detection. In colouring he imitates Murillo closely and happily; he selects faces of the same expression, and draperies of the same shades; and in his more elaborate efforts he falls short of his model in little except his inimitable roundness of forms and absence of outline.

The picture in the chapel of Our Lady of Consolation in the Cathedral of Seville, is generally esteemed his masterpiece, and certainly is a composition of great merit. It represents the Virgin, in blue and white drapery, with the infant Saviour in her lap, and adored by three saints; and it bears the painter's signature, "*Dⁿ. Alonso Miguel Tobar, familiar del S^o. Officio ffe^t. a^o. 1720.*" His "Divine Shepherdess," in the Queen of Spain's gallery,¹ is

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Works.

¹ *Catálogo* [1843], No. 226 [not in subsequent catalogues].

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"La
Divina
Pastora,"
and its
origin.

still more pleasing. It represents Our Lady, in a pastoral dress, seated beneath a tree and feeding lambs on roses. The head of the Blessed Virgin, covered with dark-blue drapery, and with the "loose train of her amber-dropping hair,"¹ in conception is worthy of Alonso Cano; and the details of the picture, the spreading tree, the hovering cherubs, and the rose-fed lambs, and the distant landscape, in which is seen a strayed sheep delivered by an angel from the jaws of a dragon, are finished with elaborate care. This graceful religious fancy was first put forward, says Cean Bermudez, early in the eighteenth century by Fray Isidoro, a Capuchin of Seville. Our Lord, in likening himself to a vine, had compared the Eternal Father to a husbandman.² Hence, perhaps, the idea of representing the Virgin Mother of Him who described Himself as the Good Shepherd,³ in the guise of a shepherdess. But whatever its origin, the conceit became very popular, and under the especial patronage of the Franciscan order, spread over all Spain, and bade fair to supplant the Immaculate Conception itself in the affections of the faithful.

Bernardo
German
Llorente.

Bernardo German Llorente was born at Seville in 1685. Being the son of the painter of the Feria, he learned somewhat of the rudiments of art from

¹ *Comus*, l. 863.

² St. John xv. 1.

³ *Ibid.* x. 11.

his father, and afterwards from Cristobal Lopez, an artist of the same humble grade. He speedily excelled his teachers, and would have been popular as a painter, but for his melancholy temperament and retiring habits as a man. When the court came to Seville, he pourtrayed the Infant Don Philip so agreeably that Queen Isabella presented him with a set of Audran's engravings from Le Brun's "Battles of Alexander," which she had just received from Paris. He refused the place of painter to the King, not choosing to follow the court. The Academy of St. Ferdinand, however, hearing of his fame in Andalusia, elected him an honorary academician. From his fondness for depicting the Blessed Virgin in her new character of Divine Shepherdess, he was called the "painter of Shepherdesses," *pintor de las Pastoras*, as Murillo had been called "painter of the Conception." His delineations of this graceful subject were so pleasing that Cean Bermudez asserts that at Seville they were not only highly popular, but sometimes were bought and sold as works of Murillo. One of the best specimens of his pastoral Virgins adorned the chapel of St. John Nepomuk, in the collegiate church of San Ildefonso. The Franciscans and the shod Friars of Mercy at Seville possessed various of his pictures. His later works were much spoiled by his practice of darkening them with *espalto*,

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Domingo
Martinez.

“mummy colour,” a kind of brown varnish, which sometimes made the subject utterly unintelligible. He died at Seville in 1757.

Domingo Martinez was born at Seville near the close of the seventeenth century, and learned painting with one Juan Antonio, an obscure daubster of the Feria. Soon surpassing his instructor, his skill and his agreeable manners made him one of the popular artists of the city. When the court came to Seville in 1729, his house was the constant resort of the tasteful grandees and the foreign artists attached to the royal household. Amongst the latter, Ranc, the French painter-in-ordinary,¹ conceived so great a regard for him, that he wished to procure for him the same appointment which he himself held. Martinez, however, declined his good offices, preferring to live in his native city amongst tried friends, than to seek greater fortunes in an unknown field. The choice seems to have been judicious, for he died rich and honoured, on the 29th of December 1750. Many of the churches of Seville possess specimens of his pencil, and amongst them Cean Bermudez awards the palm to the pictures which clothe the walls of the chapel of Our Lady de la Antigua, in the Cathedral. Although he enjoyed a high reputation in his own day, and had his

¹ Supra, chap. xv. p. 1380.

school always full of scholars, his claims to artistic eminence are very slender. His drawing was faulty, his colouring not pleasing, and his powers of invention so feeble, that he was obliged to borrow most of his ideas from prints. The greater part of his fame, therefore, arose from his courteous manners and well-stored portfolios.

Francisco Perez de Pineda was the son and scholar of an artist of the same name, who had studied under Murillo. At his father's death he went for awhile to the school of Lúcas de Valdés, and he died at Seville in 1732. His pictures were no better, says Cean Bermudez, than the absurd doggerel verse in which he wrote and published the life of the venerable Fernando de Contreras.

Francisco Preciado de la Vega was born, according to the general belief, at Seville, but according to his own account, in the parish of S^{ta}. Cruz, at Ecija. His parents, however, seem to have resided at Seville, and his youth was passed in that city, where he went through the usual course of study required of candidates for holy honours, and also learned painting in the school of Domingo Martinez. Vieira, the Portuguese artist,¹ becoming acquainted with him in 1733, and thinking well of his productions, urged him to visit Rome, for the purpose of further

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Francisco
Perez de
Pineda.

Francisco
Preciado
de la Vega.

¹ Supra, chap. xv. p. 1383.

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Italy.

improvement. Having received the first tonsure, therefore, he set out for Italy with the sculptor Felipe de Castro,¹ in hopes of at once enlarging his knowledge of art and pushing his fortune in the Church. At Rome he entered the school of Sebastian Conca, and obtained, in 1739, the first prize for painting in the Academy of St. Luke. The year following, Philip V. rewarded his industry and success by granting him an annual pension of 500 ducats. He displayed his gratitude for this bounty by sending various works, in proof of his continued application, to Madrid, and by writing many memorials to the minister, in favour of the establishment of an academy. When, in accordance with his desires, the Academy of San Fernando was instituted, it rewarded his importunities for its creation by electing him an academician in 1753, and, in 1758, appointing him director of its pensioned students residing at Rome, with a yearly salary of 600 ducats.

Settles at
Rome.

Having relinquished his views towards ecclesiastical preferment, he married, in 1750, Catalina Querubini, a lady whose skill in miniature-painting obtained for her a pension from the King of Spain, and the honorary title of academician of St. Ferdinand. The rest of his life was passed at Rome,

¹ Supra, chap. xv. p. 1440.

where, dying on the 10th of July 1789, he was buried in the church of S^{ta}. Susanna, beneath a monument erected at the expense of Don Antonio Despuig, auditor of the court of Rota. Esteemed amongst the Roman artists and men of letters, he was a leading member of the Academy of St. Luke, of which he was thrice secretary and twice president, and he sate amongst the Arcadians by the name of the Theban Parrhasius. He was likewise a member of the Clementine Academy at Bologna, and that of San Carlos at Valencia, and painter-in-ordinary to the King of Spain. An author as well as a painter, he wrote a book of artistic precepts and criticisms, entitled "The Pictorial Arcadia,"¹ of which Cean Bermudez remarks that it displayed considerable erudition as well as practical knowledge. But its wearisome allegorical shape, chosen by the writer as best adapted to awaken the attention of the youthful student, will probably send the more mature reader to sleep. Preciado was pleased to expound to the world the experience of his life in a dream. The scene is laid, after the approved fashion of didactic dreamers, in a flowery mead, bordered by groves,

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¹ *Arcadia Pictórica en sueño alegórica, ó Poema prosaica sobre la Teórica y Practica de la Pintura*, escritá por Parrasio Tebano, Pastor Arcade de Roma, dividida en dos partes, la Primera que trata de lo que pertenece al dibuxo, y la Segunda, del Colorido ; 4to, Madrid, 1789, pp. 323, and title and 4 preliminary leaves.

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amongst which rises a stately edifice that seems the palace of the Muses. Straying beneath its silent marble porticos, as the somnambulist stands admiring a statue of Minerva, he is politely accosted by a youth with wings, who informs him that he is in the palace of Prince Design (*Dibuxo*) and Princess Imitation (*Imitacion*), parents of their fair daughters named Painting, Sculpture, and Architecture, and that he himself is Genius, the official *cicerone* of this their bright abode. Genius therefore becomes the guide of Theban Parrhasius, and, leading him from hall to hall, lays down the rules and narrates much of the hackneyed history of art, in a strain of ill-sustained allegory which extends over three hundred and twenty-three quarto pages. He did not, however, paint in the style which he inculcated, his pictures having no force or grandeur, and little beyond something agreeable in the colouring to recommend them. In Spain his works are not common. Cuença possessed what was considered one of his most successful efforts, a large picture of the Holy Trinity, placed on the high-altar of the oratory of San Felipe Neri; the sacristy of the chalices in Seville Cathedral had a composition representing the good Fernando de Contreras,¹ surrounded by young captives; and the Academy of

¹ Supra, chap. vi. p. 364.

St. Ferdinand, several pictures on allegorical and scriptural subjects.

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Juan de Espinal was a native of Seville and son of a certain Gregorio Espinal, a painter to whom practice in the *Feria* had given some dexterity in the use of the brush, and who taught him the rudiments of his art. He afterwards passed into the school of Domingo Martinez, who, being pleased with his ability, gave him his eldest daughter, Maria Juana, in marriage, and left him heir to his studio, with its furniture of drawings, casts, and prints. For the Jeronymite friars of Buenavista, he painted various passages in the life of the holy doctor, their patron saint; for the archiepiscopal palace, a number of pictures in the staircase; for the collegiate church of San Salvador, the frescoes in the dome of the principal chapel; and, besides these, he executed many works for churches and private houses. His style, says Cean Bermudez, had considerable force, and if he had enjoyed greater advantages in early life, he might have been a distinguished painter. For some time he held the post of director of an academy of drawing established at Seville by various amateurs, of which Cean Bermudez was a supporter and a scholar, and he enjoyed a salary out of an annual allowance granted to the society by Charles III. In his declining years, being called to Madrid by Cardinal Delgado, Patriarch of the Indies,

Juan de
Espinal.

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Pedro
Tortolero.

he had an opportunity of visiting the galleries of the new palace, Buenretiro, and the Escorial. The glories of painting, which there burst on his view, awakened in his mind a strong sense of the worthlessness of his own productions, and sent him back to Seville, dissatisfied with his past life and labours. He died soon after his return, on the 8th of December 1783.

Pedro Tortolero was born early in the eighteenth century, at Seville, where he studied painting, with small advantage, in the school of Domingo Martinez. The least faulty of his pictures, says Cean Bermudez, were one, representing San Gregorio, in the church of San Isidoro, and two others, in the church of San Nicolas. He likewise practised the art of engraving, but his prints, like his pictures, are coarsely executed, and defective in the drawing. Amongst the more important efforts of his graver, are those large folding plates of the entry of Philip V. into Seville, and the translation of the remains of St. Ferdinand to their new urn, in 1729, which may be found in Lorenzo de Zuñiga's continuation of the "Annals of Seville."¹ He likewise executed a bad print of St^o. Domingo de Guzman, a paltry portrait of Fray Juan Prieto, and other worthless works.²

¹ *Annales eclesiastiques y seglares de la m. n. i. m. l. ciudad de Sevilla*, fol. 1748, pp. 60, 122.

² [This remark was written before the author discovered that Tortolero had engraved the print referred to in the following page.]

But he designed also a fine view of the Giralda¹ of Seville, a print about 33 inches high by 12 $\frac{3}{4}$ inches wide, not including the decoration below, which was engraved by Juan Fernandez, who was likewise the engraver of the title-page of Lor. Bapt. Zuñiga's "Annales." It is a striking work—perhaps the most interesting of the prints of the Great Tower—and deserves more praise than Cean Bermudez bestowed upon any of Tortolero's other productions. It is exceedingly rare, having been hung up as a furniture print and destroyed by time and dirt. He died, in 1766, of an accident which befell him whilst painting the tasteless decoration of the Sagrario of the church of S^{ta}. Catalina.

Benito Rodriguez Blanes was a pious and exemplary curate at Granada, first in the parish of Our Lady of Anguish, and next in that of S. Justo y Pastor. He beguiled his leisure hours with the pencil, and was a careful and tolerably successful imitator of the style of Alonso Cano. A picture of the Blessed Virgin, in the staircase of the archiepiscopal palace, another in the church of S^{ta}. Magdalena, and some pictures in the first of his own parochial churches, were amongst his best works. Many other agreeable specimens of his skill adorned the houses of his friends. Dying

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Benito
Rodriguez
Blanes.

¹ [Supra, chap. vi. p. 367, note 2.]

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Antonio
Fernandez
de Castro.

in 1737, he was buried in the church of San Justo.

Antonio Fernandez de Castro was a canon of Cordoba, who painted two pictures, representing St. Ferdinand and the Virgin of the Immaculate Conception, for the chapter-room of his Mosque-Cathedral. At his death, in 1739, his brethren of the chapter summed up his names, virtues, talents, and last wish, in the following epitaph:—

HIC JACET D. ANTONIVS FERNANDEZ DE CASTRO VILLAVICENCIO CABRERA Y GOMEZ, HVJVS ALMÆ CATHEDRALIS ECCLESİÆ PORCIONARIVS; IN ARTE PINGENDI STVDIOSSISSIMVS, IN COLORVM COMPOSITIONE SINGVLARIS; DVLCI PENICILLO PLVRES SANCTORVM IMAGINES DEPINXIT, INTER QVAS HANC SANCTI ARCHANGELI RAPHAELIS, AD CVJVS PEDES SEPELIRI VOLVIT DIE XXII. APRILIS, ANNI DOMINI MDCCXXXIX.

Sculptors.
Josef
Montes-
doca.

Josef Montesdoca was born at Seville in 1668, and studied sculpture with Pedro Roldan. Cean Bermudez calls him the last good sculptor of Seville. He seems also to have been the last who sought for inspiration in the exercises of religion, and prepared himself for his greater efforts by prayers and fasting. His best work was a group representing Our Lord dead in the arms of His mother, and attended by St. John and St. Mary Magdalene. It was placed in a chapel adjoining the church of San Marcos, and was a favourite feature in the processions on festivals. For the church of San Salvador

he carved St. Anne teaching the Virgin to read, and a figure of the latter for the shod Friars of Mercy. An excellent statue by him, representing Our Lady of Sorrows, perished, in 1795, by fire in the parish church of Aracena. He died at Seville in 1748.

Gerónimo Barbás was a sculptor and architect of Cadiz, who was employed by the chapter of Seville to design and erect the high-altar of the Cathedral Sagrario. It was finished in 1709, at the cost of 1,227,390 reals vellon. The size, says Cean Bermudez, was enormous, and the design and ornaments were incomprehensible. Unbridled bad taste ran riot at the expense of the chapter, and indeed of all the churches of Seville, for this altar became for an age the model of the city and province, as the *Transparente* of Toledo¹ was, beyond the Sierra Morena. It has happily been replaced by a fine reredos from the chapel of the Biscayans of the Franciscan convent.²

Pedro Duque Cornejo was born at Seville in 1677, and studied sculpture in the school of Pedro Roldan. In 1706 he had already attained so much reputation, that in the contract entered into by the chapter with Gerónimo Barbás for the construction of the high-altar of the Sagrario, it was stipulated that he should execute the statues, medallions, and

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Gerónimo
Barbás.Pedro
Duque
Cornejo.

¹ Supra, chap. xv. p. 1445.

² *Handbook* [1845], p. 251 [3rd edition 1855, p. 178.]

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cherubs with which it was to be adorned. So also in 1724, when Luis de Vilches contracted to erect the two organs of the Cathedral, it was a condition that the carving, with which the exteriors were to be encrusted, should be the workmanship of Cornejo. The year following, the Carthusians of Paular invited him to undertake the sculpture required for their Sagrario, and for that purpose he repaired to the monastery. Board and lodgings were found him, for himself and four or more assistants, and likewise wood, nails, colour, and all other materials; and he was besides paid a fixed price for each portion of the work; and for each of twelve large sacristy statues thirty doubloons. These labours were accomplished, and he had returned to Seville in 1729, when the court fixed its residence in that city. He was then appointed sculptor-in-ordinary to Queen Isabella, and afterwards followed in her train to Madrid, and pursued his profession in that city. Being disappointed in his hopes of promotion to the service of Philip V., by the death of that monarch, he returned to Seville; and from thence he paid a visit to Granada, to execute some statues for the church of Our Lady of Anguish. The chapter of Cordoba next called him in to design new choir-seats, and the pulpits for the Mosque-cathedral, which he carved in mahogany, with more richness of ornament and display of manual skill

than correctness of taste. Soon after he had completed the work, he died at Cordoba, and was honoured by the chapter with a sumptuous funeral, and a tomb between the site of his own carvings and the high-altar, on which was graven the following epitaph :—

AQUÍ YACE D. PEDRO DUQUE CORNEJO, ESTATUARIO DE CÁMARA DE LA REYNA NUESTRA SEÑORA; VARON DE SINGULAR BONDAD Y SENCILLEZ; CÉLEBRE PROFESSOR DE LA ARQUITECTURA, PINTURA, Y ESCULTURA. HIZO LA SILLERÍA DEL CORO DE ESTA SANTA IGLESIA, QUE CONCLUYÓ CON SU VIDA AÑO DE 1757 Á LOS OCHENTA DE SU EDAD. REQUIESCAT IN PACE.

The architectural works alluded to by the complimentary canons were, says Cean Bermudez, the tasteless altars which he had frequently erected, and the works of painting, some fresco adornments representing statues and columns, on the ceiling of the great staircase at the Jeronymite convent of Buenavista, and certain wretched oil-pictures of San Bruno and other worthies of his order, in some of the cells of the Chartreuse at Seville. Of these the frescoes were the least bad. To evince his skill in all the arts of design, he engraved a print of S^{to}. Domingo de Silos,¹ adored by S^{to}. Domingo de Guzman and other devotees. His drawings, neatly executed with the pen, and chiefly as patterns for

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Epitaph.

Works.

¹ Supra, chap. xv. p. 1427.

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silversmiths, were formerly common at Seville. In his own more especial province of sculpture he proved himself an able handicraftsman, but an indifferent artist. In the Cathedral of Seville, the florid ornaments of the organs, and of the huge plate-chests in the sacristy, are executed with remarkable effect; but the marble sculpture of the altar of Our Lady de la Antigua, and the colossal saints and angels of that of the Sagrario, are commonplace in design and ignoble in character, and evidently of quite another family from the fine works of Martinez Montañes and Roldan. The mediocrity of his productions is, in some measure perhaps, accounted for by their multitude, for there is scarcely a church in Seville but possesses some specimen of his chisel, and his are a large proportion of the *Pasos* or saintly effigies still carried in procession through the streets on the high festivals of the Church.

Agustin
Perea.

Agustin Perea was a scholar of Pedro Roldan, but very inferior to that master. His most creditable performance seems to have been the series of saintly virgins, angels, and cherubs which adorned the richly-carved mahogany choir-stalls in the Carthusian church of S^{ta}. Maria de las Cuevas. In the design of this choir regard seems to have been had to some of the fine plateresque models of better days. The Chartreuse being now a pottery, that sumptuous woodwork has been removed to the

Museum of Seville.¹ Perea was assisted in the work by his son Miguel, and they were paid for each saint 390 reals, for each virgin 175, for each angel 90, while the cherubs, being smaller, were furnished at 7½ per head.

Marcelino Roldan was born at Seville in 1696, and was nephew of the sculptor Pedro Roldan. Too young to benefit by the instructions of that able master, he studied sculpture under Pedro Duque Cornejo with moderate advantage. For various churches at Seville he carved figures of angels, which it then began to be the custom to attach to various parts of the walls, with lamps in their hands. The chapter of Jaen, solely from regard to the name of his uncle, invited him to work for the Cathedral of that city, and he accordingly executed three bas-reliefs which were placed over one of the doors, and showed how the family skill had degenerated. He died at Seville in 1776, and was buried in the church of San Marcos.

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Marcelino
Roldan.

¹ When I was last at Seville, in 1845, preparations were making for its removal, which was to be effected with care, and a view to its sale. Goya himself, monk-hater as he was, would have felt some remorse, had he lived to see the utter desolation, begun by Soult (*Handbook* [1845], p. 283 [3rd edition, 1855, p. 212]), of this once proud convent, standing dismantled amongst its celebrated orange-gardens, the convent where good Mafara would not be tempted with Carthusian chocolate (*supra*, chap. xii. p. 1015, note), where Zurbaran painted, where Navagiero forgot his Italian pride in hearty admiration of its glories, and where the dust of Columbus for awhile reposed (*supra*, chap. xi. p. 922).

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Juan de
Hines-
trosa.

Juan de Hinestrosa was a sculptor who flourished at Seville about 1730. He acquired great reputation in a humble walk of art, by carving various animals in wood, or modelling them in clay, and then painting them in the proper colours of life, as Cano and Roldan did their more ambitious statuary. Lúcas de Valdés had given him some instructions in painting, of which he found the benefit in these works. That he might always have a supply of models at hand, his house was a menagerie of rabbits, lambs, partridges, doves, and other pet birds and beasts. And such was his success in making their portraits, that Cean Bermudez vouches to having seen a partridge of his manufacture pecked at by a living bird of the same feather, a revival and confirmation of the old classical story.¹ His works were at one time common at Seville, and many of them were purchased by foreigners. Occasionally they found their way into churches. Thus in the church of San Diego there are, or were, two altars, in one of which San Ignatius Loyola was represented, in sculpture, in the cave of Manresa, and the other contained St. Francis Xavier in a similar retreat; and in both cases the rocks which overshadowed these holy men were also a refuge for the conies and other appropriate animals furnished

¹ Supra, chap. vii. p. 552.

by Hinestrosa, to whom, moreover, was attributed the figure of the apostle of Japan. The grotto of St. Jerome in the collegiate church of San Francisco de Paula was likewise garnished in a similar manner. In spite of his skill, he died at Seville in 1765, very poor. To two of his daughters, Doña Columba and Doña Bibiana, he had taught his art, and they maintained themselves by practising it, but in a very inferior style to their parent. A third sister, whose name has not survived, used to colour the animals which they modelled.

Cayetano Acosta was born in Portugal in 1710. Having picked up, how or where is unknown, some rudiments of sculpture, he settled at Seville, and, imitating the style of Barbás and Cornejo, exceeded them in extravagance of absurdity. One of his largest and worst works was the high-altar of the collegiate church of San Salvador, in which he violated every rule of architecture, while he cumbered it with colossal figures intended to represent the Transfiguration. According to the unfortunate fashion of the day, a simpler and better structure was removed in order that the church might be narrowed and darkened by this unsightly mass of timber. The barefooted Friars of Mercy even allowed him to replace three fine figures carved by Montañes with others of his own manufacture; and Cean Bermudez asserts that the precious creations

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Cayetano
Acosta.

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Fray Josef
Manuel
Vasquez.

Michael
Verdiguier
and Bal-
tasar
Graveton.

of Alonso Cano himself were sometimes torn from their shrines to make way for the paltry woodwork of this sacrilegious Portuguese. He died in 1780, leaving a son and nephew, likewise carvers, and no better than himself.

Fray Josef Manuel Vasquez was born at Granada in 1697, and became a lay brother of the Chartreuse of that city. He was a carver of some skill, as may be seen by the doors of the choir, and the presses and woodwork of the sacristy of that noble monastery, in which he died, with a high character for piety, in 1765.

Michael Verdiguier and Baltasar Graveton were Frenchmen who practised sculpture at Cordoba, with small advantage to the taste or beauty of that city, about the middle of last century. By order of Bishop Martin de Barcia, they concocted between them the monstrous monument to the Archangel Rafael and the saints of Cordoba, known as *El Triunfo*, "the triumph of Churrigueresque absurdity."¹ This confused mass of fine marble spoiled disfigures a small square behind the venerable Mosque-Cathedral. The figure of "the affable archangel" which crowns the pile, and those of St. Asisclo, St^a. Victoria, and St^a. Barbara below, were miswrought by the chisel of Verdiguier. He like-

¹ *Handbook* [1845], p. 298 [3rd edition, 1855, p. 227, where it is called "a triumph of Churriguerism and superstition."]

wise executed a statue of S^{ta}. Ines for the Cathedral, and various pieces of bad sculpture for other churches. At the Cathedral of Jaen, likewise, the Sagrario is crowned with eleven cumbrous figures by him, and has ten angels within of his workmanship. Both he and Graveton were elected members of the Academy of St. Ferdinand at Madrid, in 1780.

These "Annals of the Artists of Spain" cannot be more fitly closed than with a notice of the able and indefatigable historian of Spanish art, to whose rich harvest of valuable materials I have ventured to add the fruit of my own humble gleanings. Juan Agustin Cean Bermudez was born, in 1749, at Gijon, a seaport of Asturias; and, till the age of sixteen, he received his education at the Jesuits' college of the town. His parents being townsfolk and friends of the family of Jovellanos, he early obtained the notice of the patriot-statesman of that name. On the appointment of that remarkable man, who was five years his senior, to a collegiate dignity at Alcalá de Henares, he accompanied him thither, and prosecuted his studies for two years in that university. He afterwards spent a year at Seville, and then repaired to Madrid to seek his fortune. When Jovellanos was appointed criminal judge of the royal court at Seville, he again accompanied his friend to the seat of his jurisdiction, and witnessed

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Juan
Agustin
Cean
Bermudez.

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his success in combating the prejudice in favour of wigs, and in winning the hearts of the bar and the public.¹ It was in the city of Roelas, Herrera, and Murillo, that he acquired that love of art to which he owes his reputation. Devoting himself with great ardour to the study of architecture, drawing, and anatomy under Juan de Espinal,² he took an active part in establishing there, in 1769, a public academy, which was afterwards endowed by Charles III. By the advice of Jovellanos, whom he appears to have imbued with his own tastes, he returned to Madrid, to place himself in the school of Mengs, and during the few months which preceded that master's final return to Rome, was his diligent and admiring pupil. He did not, however, pursue painting as a profession, for Jovellanos, exerting his influence in his behalf, obtained for him a situation in the bank of San Carlos. In this less congenial, but more certain and profitable calling, he continued for some years, enjoying the society of his friend and patron, for whose house, in the Calle de Juanelo, he amused his leisure by making purchases of pictures.³

Official
advance-
ment.

In 1790 he was sent by the Government to arrange the papers in the office of Indian affairs at Seville. This task engaged his attention for seven

¹ *Memorias de Jovellanos*, p. 13.

² *Supra*, p. 1529.

³ *Memorias de Jovellanos*, p. 36.

years; but it not only afforded him opportunities for pursuing his favourite studies, but also enabled him to display such high talents for business, that Jovellanos, when made Minister of Grace and Justice, promoted him, in 1797, to the post of secretary in that department for the affairs of the Indian colonies. This important office he held until the exile of Jovellanos, when he in some degree shared his disgrace, and was sent back to his former labours at Seville. In 1800 he completed his first literary undertaking, the "Dictionary of the Fine Arts in Spain," a work of great labour and many years. It was printed at the expense of the Royal Academy of San Fernando,¹ and published, according to one of their most important privileges, without having been previously submitted to the public censors of the press.² In 1804 appeared his accurate and lucid descriptions of the Cathedral and the Hospital de la Sangre, at Seville, and two years afterwards his "Letter on the Sevillian School of Painting," which contains an enlarged and amended account of the life of Murillo. During the gloomy years which preceded the War of Inde-

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Literary
works.

¹ The agreement between the author and the Academy was that the profits, after paying the expenses of the printing, were to go to the former, who, however, never received a shilling. The book is still so common at Madrid in *sheets* that it is possible the impression is not yet exhausted. (This I was told by Don Valentin Carderera.)

² *Estatutos de la Real Acad. de S. Fernando*, No. xxxiv. p. 95.

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pendence, he pursued his peaceful labours in the Indian archives at Seville. Ferdinand VII., on ascending the throne in 1808, reinstated him in his office in the department of Grace and Justice; and, finally, after the complete restoration of the Bourbons, he retired from the public service with a pension. In 1814 he gave to the world an interesting life of Jovellanos, written with affectionate zeal for his friend's memory, though with that guarded reserve which his position and the jealousy of the Government rendered prudent and necessary. Thirteen years later, in 1827, he published a translation of Francesco de Milizia's Italian book, entitled "The Art of Seeing Works of Art,"¹ which he had meditated thirty years before at Seville, soon after the appearance of the second edition of the original. His last work was the "Notices of the Architects of Spain," an undertaking begun and brought down to 1734 by Don Eugenio Llaguno. The editor becoming possessed of the manuscript at the author's death, he furnished a continuation to 1825, and enriched it throughout with so many notes, that he may justly claim the lion's share of the credit due to a very valuable contribution to the history of art. His literary labours were interrupted

¹ *Arte de vedere sulle Belle Arte del disegno, secondo i principii di Sulzer e di Mengs*; Venezia, 1781, et Roma, 1792.

in September 1827 by a stroke of apoplexy, and he died on the 3rd of December 1829. Besides his published writings, he left behind him in manuscript an excellent summary of the Roman antiquities of Spain, which were given to the world in 1832, a general history of painting, a catalogue of his curious collection of engravings, a discourse on the name, nature, and reign of Churrigueresque architecture, and a number of essays on artistic subjects.¹

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¹ The above imperfect sketch is taken from the *Foreign Quarterly Review*, vol. ii. p. 272, No. xiii., Jan. 1831; and from the notice of him in the *Distribucion de los premios concedidos, por la Acad. de S. Fernando*, 1832, pp. 54-57.

The principal works of Cean Bermudez are these:—

Diccionario histórico de las mas illustres profesores de las bellas artes en España; 6 tom. sm. 8vo, Madrid, 1800.

Descripcion artística de la Cathedral de Sevilla; sm. 8vo, Sev. 1804, to which he added an Appendix, 1805, pp. xlvii.

Descripcion artística de la Hospital de la Sangre de Sevilla; sm. 8vo, Valencia, 1804.

Carta de D. J. A. Cean Bermudez á un amigo suyo sobre el estilo y gusto en la pintura de la escuela Sevillana y sobre el grado de perfeccion á que la elevó B. Estévan Murillo cuya vida se inserta y se describen sus obras en Sevilla; sm. 8vo, Cadiz, 1806.

Memorias para la vida del excmo. Señor D. Gaspar Melchor de Jovelanos, y noticias analíticas de sus obras; 8vo, Madrid, 1814.

Seis Diálogos sobre el origen, formas y progresos de la escultura entre los antiguos, del estado de perfeccion á que la elevaron los Griegos de su decadencia en el imperio de los Romanos. I have never seen this book, but he mentions it amongst his printed works in his preface to *Arte de Ver*, p. xii.

Diálogo sobre el arte de la Pintura; sm. 8vo, Sevilla, 1819. Anonymous; see chap. xii. p. 985, note 2.

Arte de Ver, escrito en Italiano, por F. de Milizia y trad. al Castellano, por D. J. A. Cean Bermudez; 8vo, Madrid, 1827.

Noticias de los Arquitectos y Arquitectura de España desde su restauracion, por el excmo. Señor D. Eugenio Llaguno y Amirola, ilustradas

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Obliga-
tion of this
work to
Cean Ber-
mudez.

“Diccion-
ario des las
Bellas
Artes.”

To the labours of Cean Bermudez, these “Annals” are so deeply indebted, that, instead of acknowledging the obligation with that minute accuracy which I have endeavoured to observe towards my other literary creditors, I have preferred to inform the reader, once for all, that every fact for which other evidence is not offered, must be understood to be advanced, either upon his authority, or at my own personal risk.

His admirable “Dictionary of the Professors of the Fine Arts in Spain” is a model work of its class, and, so far as my reading permits me to judge, is superior to any book of the same kind within the compass of European literature. “In plan, execution, and

y acrecentadas con notas adiciones y documentos por D. J. A. Cean Bermudez; 4 tom. 8vo, Madrid, 1829.

Sumario de las antigüedades Romanas que hay en España, en especial las pertenecientes á las bellas artes; fol. Madrid, 1832.

He also wrote the first forty-six descriptions, and notices of painters, which form the letterpress to the *Colección litográfica de cuadros del Rey de España el Señor Don Fernando VII.*, litografiada bajo la dirección de D. José de Madrazo, Pintor de Cámara de S. M. Director de la Academia, &c.; 3 tom. fol. Madrid, 1826; the account of the artists of Aragon, extracted by Miñano from his large manuscript (see p. 1485, note 1), an *Análisis de un bajo-relieve atribuido á Torrigiano*, and the *Vida de Juan de Herrera*, a work undertaken at the request of the Royal Academy of History (see *Mem. de Jovellanos*, p. 325), but, so far as I can discover, not yet included in its *Memoirs*. By the desire of the Academy of San Fernando, he drew up, in 1824, a catalogue of their pictures and works of sculpture, which the directors, however, have not seen fit to print. (I beg their pardon. In 1824, Cean Bermudez and some of the other members were appointed to revise the printed catalogue of 1821, and their new edition appeared the same year. It is called *Catálogo de las Pinturas y Esculturas que se conservan en la Real Academia de San Fernando*, 8vo, Madrid, 1824, pp. 111. But it has been long out of print, whence my mistake.)

language," says a Spanish critic, "it evinces the most careful polish, and that minute and laborious observation which a work of this kind requires."¹ The notice of each artist is followed by a catalogue of his works, existing when the author wrote, and ranged under the names of the churches or the convents where they were to be found. While facility of reference is secured by the adoption of the alphabetical order, the advantages of other possible arrangements of the matter are gained by chronological and topographical tables of the artists and their works. The diligent author has found his materials not only in the published writings of his predecessors, but in Cathedral archives, conventual records, and parish registers, in the manuscript journals and notes of defunct artists, and in many a hole and corner where little could be expected to reward his unwearied researches. The "Letter on the Sevillian School of Painting," with its life of Murillo, the descriptions of the Cathedral and Hospital de la Sangre, at Seville, may be considered as postscripts to the Dictionary, and ought always to be found on the same shelf with that work.

His style is clear and simple, sensible and concise. Although a countryman of Pacheco and Palomino,

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Style.

¹ Don B. J. Gallardo, in the *Cartas Españolas*, July 12, 1832, p. 39.

CH. XVI.

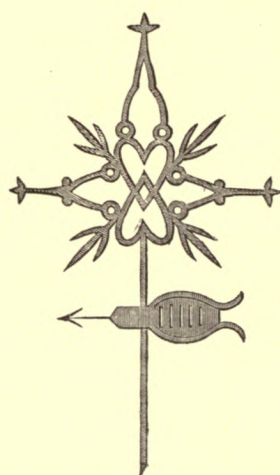
he was addicted neither to drown a commonplace idea in a flood of words, nor to discover the bird of Apollo in every meaner fowl of a similar shape that cackled in Castile. His one defect, venial in itself, and, considering the age in which he lived, perhaps unavoidable, is, that he entertains an undue respect for the artists of his own time, and their immediate predecessors, the pompous and unprofitable academicians of St. Ferdinand. He does not assert, nor does he hint, that Velazquez painted better portraits or histories than Titian, or that the landscapes of Iriarte excel the landscapes of Claude. But he would lead his readers to suppose, what is hardly less false, that Castro was as good a sculptor as Martinez Montañes, and that Bayeu could have held his ground with Pereda or Carreño, or any of the leading Castilian painters of the second order in the seventeenth century. This slight blemish, however, while it argues a generous feeling towards his contemporaries, is confined to his notices of a race of artists so little important in themselves, that it hardly deserves observation.

Cean Bermudez and the French marauders.

If his labours were brought to maturity just in time to stimulate and guide the rapacity of Soult and Sebastiani, and their brother speculators in pictures,¹ his book is invaluable as an authentic record,

¹ Supra, chap. v. p. 275.

enabling the historian at once to track the course of their rapine, and to ascertain the value of their plunder. The ignorance of these men being equal to their avarice, but for this timely Dictionary, the history of their acquisitions would have been utterly lost, and the affiliation of Spanish pictures on this side the Pyrenees would have been even more erroneous and arbitrary than it now is. They have probably realised a large pecuniary profit, out of the increased value accruing to their stolen wares from the notice of Cean Bermudez, but it is gained by means which also perpetuate the best evidence of their infamy. After the War of Independence, and still more after the dissolution of the convents, the work, in its present complete form, would have been impossible. On the whole, then, it may be considered that Cean Bermudez, like most of the good workmen of the world, appeared to fulfil his appointed task at the very time when the interest of art and literature especially demanded its performance. The labours of many writers, in that remarkable age, were better calculated to captivate the imagination, were, perhaps, directed to nobler ends, were, certainly, graced with richer rewards; but few demanded more industry and zeal, and none were more ably and faithfully accomplished.





VELAZQUEZ AND HIS WORKS.

CHAPTER I.



THE art of painting was late in taking root, and slow in coming to maturity, in the soil of Spain. Many a fine ballad and song, several nervous and picturesque chronicles, a few elegant poems on Italian models, even some attempts at criticism, had proved the strength and polished the fashion of the Castilian tongue—many a noble church and stately abbey, urban palace and feudal castle, had displayed the genius and skill of Castilian architecture, before Spain had produced a painter whose works descended to the times when art and its monuments became subjects for inquiry and speculation. Until the union of the crowns of Aragon and Castile, and the extinction of the Moorish power, the Spaniard had little temptation or opportunity to cultivate the arts of peace and acquire the refinements of civilisation. The early commercial and political relations between Aragon and Italy introduced some taste for painting at Barcelona and Zaragoza, at a time when it was hardly known in other parts of the Iberian peninsula. The names of a few painters, apparently native Spaniards, have been found in the

monastic records of the fourteenth century. King John II. of Castile (1407-1454), who loved poetry and music, and the society of his minstrels and men of letters, entertained at his gay court two foreign painters—Dello of Florence and Rogel of Flanders.

But of the three great schools of Spanish painting, those of Andalusia, Castile, and Valencia, none can be said to have had a definite existence before the middle of the fifteenth century. Juan Sanchez de Castro, the founder of the first, is supposed to have flourished at Seville from 1454 to 1516. Antonio Rincon, who received the cross of Santiago from Isabella the Catholic about 1500, is the reputed father of the school of Castile. Valencia owes its school to two Italians, named Neapoli and Aregio, who painted for the Cathedral in 1506, and who were followed, at a long interval, by one Nicolas Falcó.

The artists who issued from these schools in the sixteenth century, and who still deserve to be had in honour and remembrance, are by no means numerous. Although Isabella the Catholic had a Castilian for her court painter, her grandson, the Emperor Charles V., who loved art with so much fervour and discernment, is not recorded to have found a Spaniard who could use the pencil in a manner worthy of his employment and patronage. Seville, however, boasted of her Luis de Vargas and Juan¹ Villegas Marmoleja. The first, and by far the best of these artists, studied in the schools of Rome, and painted somewhat in the style of Perino del Vaga. The second seems to have rather affected Flemish models, and his drier and harder compositions resemble, at a humble distance, those of Hemling. Pablo de Cespedes, a canon of Cordova, and long settled at Rome, enjoyed an artistic reputation which his few existing pictures by no means justify, and deserves remembrance less as a painter than as author of a poem on painting, and some notices of the art, which were the first writings of that kind in Castilian. Luis Morales, called the Divine Morales, although living at Badajoz, belongs, perhaps, to

[¹ Pedro. Supra, chap. vi. p. 375.]

the number of Andalusian masters. His pictures of the most touching passages of the history of Our Lord and the Virgin are no less remarkable for their power of expression, and for their deep religious sentiment, than for their vigour of colouring and careful technical excellence.

These merits also belonged, in a very high degree, to Vicente Juan Macip, commonly called Juan de Joanes, the chief painter of Valencia. His vast superiority to any other known Valencian master of earlier date renders it probable that he studied in Italy. But it would be difficult to mention any Italian painter whose style exercised such an influence on his mind as to be traced in his works. In elevation of character, some of his heads of the Saviour have rarely been equalled, and seldom surpassed. Affecting an antique severity of design, he delighted in rich colouring, in red and bright mulberry tones, and in the gorgeousness of gilded halos and backgrounds.

Castile, during the sixteenth century, was more affluent of considerable painters than either Andalusia or Valencia. By Fernando Gallegos (who flourished about 1550) the rich shrines of Salamanca were adorned with pictures that would not have been unworthy of the best masters of Bruxelles and Bruges. Archbishop Toledo boasted of her Alonso Berruguete (*circa* 1480-1561), an artist of the highest order, who had studied in the school, or at least had made himself familiar with the works, of Michael Angelo, at Rome. As an architect, he was never excelled in that sumptuous style, called in Spain the plateresque or goldsmith's, and in the rest of Europe the style of the Renaissance. Some of his façades, still existing at Salamanca, covered with rich and fanciful decoration, with wreaths, birds, grotesque masks, and arabesque tracery, designed with the most graceful ease, and carved in the warm creamy stone with the happiest delicacy and boldness, do not yield in beauty to the finest works of the same period that ever grew beneath French or Italian chisels at Pavia or Fontainebleau. In sculpture he has left some noble works, both in wood and marble; and his pictures, now very rare, although heavy and

poor in colouring, have so much grandeur of design that they alone might rescue his name from oblivion. To the cloisters and altars of Toledo, Luis de Carvajal (1534-1613) and Blas de Prado (who died about 1577) contributed many works elevated in sentiment, and painted with a freedom and boldness of handling hitherto unknown to Castile; and hither Domenico Theotocopuli, called El Greco (who flourished from 1577 to 1625), brought from Venice a splendour of colouring which greatly redeemed the careless drawing and extravagant treatment which too often disfigure his pictures.

In building the Escorial and decorating his other palaces, Philip II. gave an impulse to the progress of art, the sole benefit which counterbalanced the misery and disasters of his reign. Yet the artists whom he collected around him were chiefly foreigners, and not the principal artists of their day. Alonso Sanchez Coello, his court-painter, was, however, a native of the Peninsula, and not altogether unworthy of the name given him by the King, of his Portuguese Titian. The portraits of this painter, although hard and timid when compared with those of the great Venetian, are finely coloured, and full of life and individuality. His skill and fame were inherited and upheld by his scholar, Juan Pantoja de la Cruz (1551-1610). Juan Fernandez Navarrete, or El Mudo, as he was called, from his misfortune of being deaf and dumb (1526-1579), was the principal Castilian painter whose genius was evoked and employed at the Escorial. Many of the saints, which he painted for its chapels, would have been admired at Venice, and in his delineation of female beauty, he displayed a facility and grace such as no native Spaniard had yet attained.

Differing widely from each other in style, the Spanish schools of painting are distinguished by a severe devotional character which is common to all. During the period of their growth and vigour, it was rarely that a Spanish artist employed his pencil on any secular subject except portraiture. Unlike the Italian, he is hardly ever to be found in the fields of profane

mythology and history. Zion hill and Siloa's brook delight him more than Parnassus or Ida, the Xanthus or the Orontes. In the Golden Legend he found his Iliad, and Odyssey, and Art of Love.

Many causes combined to produce this severity of style. The long struggle with the Saracens not only discouraged, while it lasted, intellectual culture; but, even after it had ended in the overthrow of the Crescent, left the Castilian, who gloried in the name of "old Christian," strongly prejudiced against everything which had not grown up under the shadow of the Cross. That enthusiasm for classical antiquity, its literature and art, which was first kindled by Petrarch, and soon flamed in all the courts and cloisters of Italy, never communicated itself to the national mind of Spain, or extended beyond the bosoms of a few students in the seats of learning. Even at Alcalá and Salamanca, St. Jerome was always more popular than Cicero. In Antonio de Nebrixa, Castile may boast of a scholar who was worthy of being the contemporary of Valla and Erasmus. But even in Cardinal Ximenes, the most munificent patron of learning whom she has ever known, she by no means possessed a Lorenzo or a Leo. To promote and improve the study of theology was the sole end and aim of his literary and scholastic foundations; and for the poetry and philosophy of Greece and Rome he cared no more than he did for that Moorish literature which he consigned to the flames at Granada. His regard for learning, as learning, may be estimated by a remarkable passage in the preface to the Polyglot Bible,—the noblest monument of his munificence, and one of the most beautiful achievements of the press,—where the reader is informed that he will find the Latin version of the blessed Jerome placed between the Septuagint Greek and the original Hebrew of the Scriptures, like Our Lord crucified between the two thieves.¹

If the Church was but slightly tinged with classical tastes,

¹ *Biblia Polyglotta* Card. Ximenii, 6 vol. fol. Compluti, 1514, i. p. 3.

the laity had but little taste of any kind. Out of the Church and the royal palaces there was nothing that could be called public patronage of art, until the seventeenth century. A few great families, whose chiefs or scions had held Italian governments or commands, were honourably distinguished from the herd of nobles who cared for nothing beyond horses and armour, hounds and falcons. The House of Mendoza, famous in arms, diplomacy, and letters, possessed at Guadalaxara a library which had been commenced before the invention of printing; and their noble palace there gradually became a museum of art. At Alba de Tormes the Duke of Alba, known to fame as the hero of Muhlberg, the scourge of Flanders, and the conqueror of Portugal, likewise displayed his love of the arts of peace. Hither he brought one Tommaso, from Florence, to paint a gallery in fresco; here he formed a collection of pictures and statues; and here his military exploits were afterwards commemorated in fresco, by order of his son, by Granelo and the younger Castello. This castle, cruelly treated by the wretched Spanish architects of the eighteenth century, and the remorseless French invaders of the nineteenth, is now a mere shell, and used by the adjoining town as a quarry; but long after the green hill-top, "its pleasant seat," shall be marked only by a mound of ruin, it will stand in imperishable beauty on the fair bank of Tormes—

"La ribera verde y deleytosa

Del sacro Tormes dulce y claro rio," 1—

in the sweet verse of the Sidney of Castile. At La Abadia, amongst the hills and chestnut woods of Estremadura, the same Duke had a seat, once an abbey of the Templars, where he spent the evening of his stormy life in constructing, on the hanging banks of the Ambroz, gardens long famous in Spain.

¹ Garcilasso de la Vega, Egloga ii., *Obras*, 24mo, Madrid, 1817, p. 63.

Here Lope de Vega, who wrote his *Arcadia* at the suggestion of Alba, frequently paced the terraces, an honoured guest of the retired warrior; and he has described in verse the beauties of this now ruined pleasance, the groves and long-drawn alleys, the myrtles shorn into a thousand fantastic shapes, the arches and pavilions, and the fountains and statuary wrought by the Florentine Camilani, "wherein all Ovid stood translated into bronze and marble."¹ At El Viso, on the Manchegan side of the Sierra Morena, the stout admiral

"Gran marques de Santa Cruz, famoso
Bazan, Achilles siempre victorioso,"

reared a magnificent palace from designs by Castello of Bergamo, where a variety of classical histories, as well as his own naval exploits against the Turks and the Portuguese, formed the subjects of many good frescoes by Cesare Arbasia and the brothers Perola of Almagro. The famous secretary Antonio Perez, who loved luxury of all kinds, and was a scholar and man of taste, was another personage of the court of Philip II. who emulated the refined splendours of the Orsini and Colonna. His spacious house at Madrid, pulled down after his disgrace, and his suburban villa, were full of choice pictures and marbles, mosaic pavements, cabinets, and rich arras. Zaragoza boasted of a Mæcenas in the chief of the half-royal house of Aragon, the Duke of Villahermosa, who brought from Italy a scholar of Titian, one Paolo Esquarte, to decorate his halls with portraits of his ancestors and with illustrations of his family history. At Plasencia, the historian Luis de Avila, grand-commander of Alcántara, caused similar works, representing the achievements of his friend and master, the Emperor Charles V., to be executed in his wife's noble palace of Mirabel. The castle of the Silvas at Buitrago, the Sandovals at Denia, the Beltrans de la Cueva at Cuellar,

¹ *Descripcion del Abadía, jardín del Duque de Alba; Obras sueltas*, 21 tom., 4to, Madrid, 1776-1779; tom. iv. p. 355.

and the Pimentels at Benevente, and the town-palaces of the Velascos at Burgos, and the Riberas at Seville, were also rich in adornments and trophies of the chisels and the pencils of Italy.

But these examples, if they are sufficient to prove that the Spanish nobility was not altogether Boeotian, cannot be said to have done much towards the development of the artistic genius of the nation. The more tasteful laymen, then as now, were rather collectors of objects of art than employers of artists. The true patron was unquestionably the supreme and munificent Church. Each of her great cathedrals, Toledo, Zaragoza, Salamanca, Segovia, Valencia, Granada, Seville; each of her great abbeys, not only those in the cities, but those planted in rural vegas and remote sierras, Lupiana, Guadalupe, El Paular, St. Martin de la Cogolla, was a centre and seminary of local art. Architects and sculptors, painters of fresco, canvas, vellum, and glass, goldsmiths, and artists in brass and iron, there found ready hospitality, generous patronage, and constant employment.

In vigorous growth the great cathedral or religious house of the sixteenth and seventeenth century, resembled the allegorical vine of the Psalmist, which sent out her boughs to the sea and her branches to the river. Its hereditary revenues and the tributes of the pious afforded funds, not easily exhausted, for purposes of architecture and decoration; for adding a new chapel or a more spacious sacristy, and storing them with pictures and plate; or for covering the walls of a new cloister with a pictorial biography of St. Dominic or St. Bennet. The rivalry of ecclesiastical corporations and monastic orders, in the "gay religion, full of pomp and gold," ensured a liberal expenditure, even among Churchmen who were inspired with no honourable zeal to ennoble and beautify the temple of God committed to their keeping. The historians of the various miraculous images of Our Lady of Atocha,¹ or

¹ G. de Quintana, *Hist. de Na. Señ. de Atocha*, 4to, Madrid, 1637.

Guadalupe,¹ or Sopetran,² while they enlarge on the sanctity and the wondrous powers of their respective subjects, which ought to "melt hearts of adamant and move bowels of brass," dilate with hardly less unction and pride on the splendour of their sacred palaces, and the plate and jewels which blaze around their time-honoured shrines. The wealth of the fraternity or the chapter might therefore be spent with more or less generosity, and more or less taste, but to one artistic purpose or another a considerable portion of it was sure to be devoted. And to their quiet halls no prodigal heir ever brought ruin and desolation, scattering the slowly-accumulated treasures of ages, and turning a fair inheritance into husks.

There was hardly a Spanish painter, therefore, who had not passed some portion of his life—many of them passed their whole lives—in convents and cathedrals. The painter was, in truth, not the least popular or important of the servants of the Church. His business was not merely to decorate and delight—to minister to the lust of the eye and the pride of life—but to instruct the ignorant, reform the vicious, and guide to the paths of piety and virtue. From him the young and the poor learned much of the little they knew of Gospel history, and of the touching stories of the saints whom they were taught from the cradle to adore. The full importance of his functions it is difficult, perhaps, for a Protestant to appreciate. Here the character and ancient habits of our people have rendered it possible even for the masses to dispense with symbols, to attach themselves warmly to theological dogmas, and to feel enthusiasm about doctrinal abstractions. But to the simple Catholic of Spain these things were, as they still are, unintelligible; and the ideas which came home to him at all were only such as could be embodied in the pictures or carvings of the shrine at which he worshipped. The magnitude of the painter's mission was therefore felt and avowed, both by himself and others.

¹ Fr. G. de Talavera, *Hist. de Na. Sa. de Guadalupe*, 4to, Toledo, 1597.

² Fr. B. de Arce y Fr. A. de Heredia, *Hist. de N. S. de Sopetran*, 4to, Madrid, 1676.

"The chief end of the works of Christian art," says the painter Pacheco, "is to persuade men to piety, and to bring them to God."¹ "For the learned and lettered," says another author of the same age, "written knowledge may suffice; but for the ignorant, what master is like painting? They may read their duty in a picture, when they cannot search for it in books."² The painter was in truth the best and most popular of preachers; and the standing homilies with which he clothed the walls of church and cloister were more universally attractive and acceptable than the sermons in which the Jesuit glozed or the Dominican thundered from the pulpit. He knew and felt the dignity of his task, and frequently applied himself to it with all the zealous fervour of the holiest friar. Like Fra Angelico, Macip (or Joanes, as he is generally called) was wont to prepare himself for a new work by means of prayer, fasting, and the Eucharist. To these preparatives Luis de Vargas added the occasional discipline of the scourge, and he kept by his bedside a coffin, in which he would often lie down to meditate on death. Sometimes the pious painter assumed the clerical robe; sometimes the priest or friar, who loved art, taught himself in leisure hours to use the pencil. Indeed, there were few religious houses but had possessed, at one time or other, an inmate of some skill as an artist, who had contributed a picture or a carving to the chapel, or a rich pix or chalice to the sacristy. Fray Nicolas Borrás filled the church and cloisters of the Jeronymites at Gandia with a multitude of compositions, some of which would do no discredit to his master, Joanes. Nicolas Factor, a Franciscan of Valencia, was as well known as a painter of merit, as a man of such sanctity of life as to obtain canonisation. The fine genius of El Mudo was discovered, and at first directed, by a friar of the Jeronymite convent at Estrella. Andres de Leon and Julian Fuente del Saz, monks of the Escorial, were noted for the

¹ F. Pacheco, *Arte de la Pintura*, 4to, Sevilla, 1649, p. 143.

² Juan de Butron, *Discursos apologeticos en que se defiende la ingenuidad del arte de la Pintura*, 4to, Madrid, 1626, p. 36.

beauty and delicacy of the illuminations with which they adorned the music book of their sumptuous choir. The Carthusians of Granada and Seville, the Paular, and Scala Dei, were proud of the artistic fame of Cotan, Berenguer, and Ferrado. Cespedes, the painter poet, was a canon of Cordoba; and Roelas and Cano were prebendaries, the one of Olivares, and the other of Granada.

Dealing with the invisible world, and its divine, angelic, and glorified beings, the artist was, or believed that he was, an especial object of solicitude to these heavenly personages. The perfection, or the preservation of his works, was not beneath the care of the very highest of them. The legends of the Church, the opinion of the clergy, and the traditions of art, were in this matter agreed, and were sometimes confirmed by modern instances. Towards the close of the fourteenth century, certain Jeronymite hermits, who had found their way from Italy to the mountains of Avila, and who had made their abode in the caves of Guisando, adorned their rock-hewn chapel with a picture of their patron saint. The dampness of the cavern, whose sides ran down with water all the winter, rotted the frame, but respected the picture, which remained at the end of two hundred years as bright and fresh as if newly painted.¹ The sculptor, Gaspar Becerra, had thrice failed in carving an image of the Virgin to the mind of Queen Isabella of the Peace, and he had nearly relinquished the task in despair; but, in a vision of the night, the Blessed Mary herself appeared to him, and enjoined him to go to work on a log, then burning on his hearth, which, by her aid, was eventually fashioned into one of the most famous idols of Madrid, where it wrought many miracles under the name of Our Lady of Solitude. Macip (or Joanes) was less highly favoured; yet his able picture of the Virgin, still adored at Valencia as "La Purisima,"² was painted from minute directions

¹ Joseph de Siguencia, *Historia de la orden de San Gerónimo*, 2 vols. fol. Madrid, 1600, ii. p. 86.

² It is the principal altar-piece in the chapel of the Communion in the church of San Juan del Mercado at Valencia. [*Annals*, chap. vi. p. 418.]

given by the Virgin herself to the Jesuit Martin Alberto. It was a tradition among the Carthusians at Granada, that she had actually honoured the convent with a visit, having appeared in the cell of their pious brother and artist, Sanchez Cotan, and given him a sitting for her picture on which he happened to be engaged.¹

Miracles were sometimes wrought by pictures and statues, not only during the lifetime of their authors, but even while the pencil or the chisel was still engaged in creating them. A painter, at work in the dome of the chapel of Our Lady of Nieva, when almost dashed to pieces by a fall through his scaffolding, was immediately restored to life and vigour.² Lope de Vega relates of another painter similarly engaged, that his scaffolding gave way, and fell with a sudden crash, but that he himself, having uttered a mental prayer, remained suspended in mid-air, upheld by the arm which he had just painted, and which Our Lady put forth from the wall to his relief.³ Artists not only enjoyed in purgatory the aid of the saints whom they had most frequently represented, but even in this world these friendly patrons were supposed sometimes to interfere in their behalf, to extricate them from the consequence of mundane peccadilloes, as the heathen deities interfered in the fortunes of a Homeric battle, to aid and protect their favourite heroes.

Besides these causes, which naturally led the Spanish painter to religious subjects, and stamped a religious character on his works, another cause operated to prevent him, even if he were so disposed, from indulging in those libertine fancies which employed the pencils of so many of his brethren in Germany and Italy. The Inquisition, which, like death, knocked when it pleased at every door, and would be refused admittance at none, which ruled the printing-press with a rod of iron, and even pried into the recesses

¹ Palomino, *Vidas de los pintores y estatuarios eminentes Españoles*, fol. Madrid, 1724, p. 291.

² Villafañe, *Compendio histórico de los milagrosos imágenes*, fol. Madrid, 1740, p. 372.

³ Lope de Vega, *Obras*, tom. v. p. 66.

of the author's desk, was not slow in finding its way to the studio, and asserting its dominion over art. It put forth a decree forbidding the making, exposing to sale, or possessing immodest pictures, prints, or sculptures, under pain of excommunication, a fine of 1,500 ducats, and a year's exile. Inspectors or censors were likewise appointed by the tribunal, in the principal towns, to see that this decree was obeyed, and to report to the Holy Office any transgression of it that might fall within their notice. Pacheco was named to this post at Seville, in 1618, and held it for many years;¹ and Palomino, later in the same century, fulfilled similar functions, which he esteemed an honour, at Madrid.² Both of these writers devote a considerable portion of their treatises on painting to laying down rules for the orthodox representation of sacred subjects. The code of sacro-pictorial law was first, however, promulgated in a separate form in Spain by Fray Juan Interian de Ayala, a monk of the order of Mercy, and a doctor of Salamanca.³ His Latin folio is, as may be supposed, a choice specimen of ponderous and prosy trifling. Several pages are devoted to a disquisition on the true shape of the cross of Calvary; the question whether one or two angels sat on the stone rolled away from Our Lord's sepulchre, at the Resurrection, is anxiously debated; and the right of the devil to his prescriptive horns and tail is not admitted until after a rigorous examination of the best authorities.

The only great Spanish painter who did not find habitual employment in the service of the Church, and his ordinary themes in the Bible and the Calendar, was Velazquez, whose life I purpose to relate. Entering the service of Philip IV. at an early age, he executed most of his works for the royal palaces, painting only on rare occasions a devotional picture for a royal oratory or convent.

¹ Pacheco, *Arte de la Pintura*, p. 471.

² Palomino, *El Musco Pictórico*, p. 94.

³ *Pictor Christianus eruditus*, fol., Madrid, 1730. Translated by Dr. L. de Duran, *El Pintor Christiano y erudito*, 2 vols. 4to, Madrid, 1782.

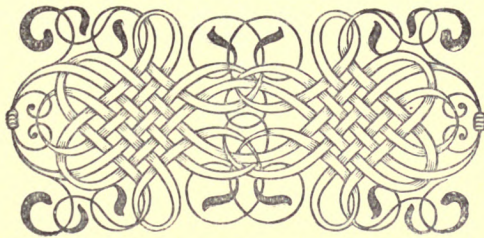
Yet in his treatment of secular subjects he maintained the serious air which belongs to the Spanish character, and especially distinguishes the Spanish pencil.

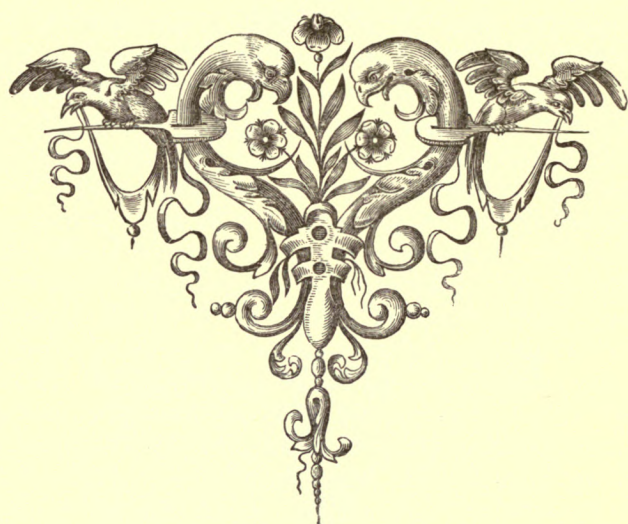
[From this point follows an addition to the introductory chapter of "Velazquez and his Works," London, 1855, left by the author in MS.]

It is worthy of remark that whilst Spanish painting, with Velazquez for its chief, was throwing off its conventional and prescriptive trammels, and returning to nature for its inspiration and guidance, poetry was falling into that obscurity of thought and extravagance of expression which have condemned so many writers of unquestionable genius to premature oblivion. Roelas and Herrera strove to speak with their pencils the nervous language of truth, to address a worshipper who might kneel before their pictures in those natural types and tones which were most likely to pass through the eye of his heart. The poets, on the contrary, with the ingenious Gongora at their head, cared to exercise their pinions only in those lofty and difficult regions of fancy into which common understandings could not hope to follow them. The end and aim of the painter was to bring the holiest mysteries of his faith, the Immaculate Conception or the Coronation of Our Lady, home to the feelings of the peasant. The triumph of the poet was to celebrate the generosity of his patron, and the white hands and azure eyes, or hair, of his mistress, in a sonnet luxuriant in metaphor and diction, or so subtle in mythological or metaphysical allusion that the polite reader could comprehend it only with the aid of many pages of elaborate commentary. The object of the one artist was to make abstruse things simple, of the other to cover common and everyday things with a veil of imagery at once gorgeous and impenetrable.

Lope de Vega, Quevedo, and Calderon saw and deplored the change which was coming over their national literature, but they nevertheless yielded to its influence. Only in the department

of prose fiction the voice of nature was still heard. To that department therefore—in “Don Quixote,” and in those picturesque or roguish romances, of which Le Sage produced the essence in “Gil Blas”—will be found nearly all the sixteenth century literature of Spain which still lives and moves and has any abiding being in the mind of the world. It is well for the artistic reputation of Spain that her painting had no *estilo culto*, as the euphuistic manner of writing was called, and that the sympathies of Velazquez were with the manly simplicity of Cervantes rather than the fantastic word-play of Gongora.





CATALOGUES
OF
The Works of
VELAZQUEZ AND MURILLO.

NOTE.

No attempt has been made to augment or alter these Catalogues, which are reprinted with only the Author's alterations and additions.

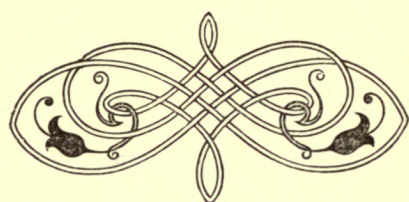
CATALOGUE OF WORKS

EXECUTED BY AND ASCRIBED TO

DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ.



MDCCCXCI.



EXPLANATION OF REFERENCES.

SPAIN ; MADRID.—Queen of Spain ; Royal Museum ; National Museum.

Catálogo de los cuadros del Real Museo de pintura y escultura de S. M., redactado por D. Pedro Madrazo ; 8vo, Madrid, 1843, pp. xiv. 433. When the letters *C. L.* are added, it means that the picture is engraved on stone in the *Coleccion Lithographica* ; chap. xvi. p. 1546, note.

For the Museo Nacional, no catalogue being yet published, I have used my own notes, as also at

VALENCIA.—Academy of San Carlos.

VALLADOLID.—Public Museum.

Compendio historico y descriptivo de Valladolid seguido del Catálogo de las pinturas y esculturas que existen en el Museo de esta ciudad ; sm. 8vo, Valladolid, 1843, pp. 94. The contents of each room being numbered separately, I have referred to the pages of the book.

FRANCE ; PARIS.—Ex-King of the French. Louvre, Old Gallery ; Spanish Gallery ; Standish Collection.

Notice des Tableaux exposés dans le Musée Royal ; sm. 8vo, Paris, 1838, pp. 260. The Spanish pictures in the long gallery appear to have been for the most part trophies of conquest, overlooked when the Bourbons were restored to France and the Imperial spoils to Italy and Spain.

Notices des Tableaux de la Galerie Espagnole exposée dans le Musée Royal ; sm. 8vo, Paris, 1838, pp. 117. This collection was formed in Spain by Baron Taylor, for the ex-King Louis Philippe, soon after the Revolution of 1830. Many of the best pictures were bought from Don Julian Williams, British Consul at Seville.

Catalogue de Tableaux Dessins et Gravures de la Collection Standish légués au Roi par M. Franck Hall Standish ; sm. 8vo, Paris, 1842, pp. 107. Mr. Standish likewise purchased largely from Mr. Williams, from whom he obtained the Count of Aguila's (chap. xii. p. 984, note) fine collection of Spanish drawings (chap. xii. p. 1095), probably the most important ever formed.

GERMANY ; VIENNA.—Emperor of Austria, Imperial Gallery in the Belvedere Palace.

Verzeichniss der kais. kön. Gemälde-Gallerie im Belvedere zu Wien, von Albrecht Krafft ; sm. 8vo, Wien, 1837, pp. xxiv. 450. Each room having its contents numbered apart, I have referred to the pages of the work.

MUNICH.—King of Bavaria, Royal Pinakothek ; Duke of Leuchtenberg, gallery.

Verzeichniss der Gemälde in der kön. Pinakothek zu München, von Georg v. Dillis ; 12mo, München, 1838, pp. xxx. 346. The Spanish pictures hang in Saal vi. ; the numbers of that room are, therefore, referred to.

Verzeichniss der Bilder-Gallerie seiner kön. Hoheit des Prinz Eugen, Herzogs von Leuchtenberg in München ; 12mo, München, 1839, pp. ii. 59.

DRESDEN.—King of Saxony ; Royal Gallery.

Verzeichniss der kön. Sächsischen Gemälde Gallerie zu Dresden, von Friedrich Matthai ; 8vo, Dresden, 1837, Abth. i., pp. x. 252, ii., pp. vi. 130. The Spanish pictures occur in the second part.

RUSSIA ; ST. PETERSBURG.—Emperor of Russia ; Imperial Gallery in the palace of the Hermitage.

Livret de la Galerie Impériale de l'Ermitage de St. Petersburg ; 8vo, St. Petersburg, 1838, pp. 531. All the Spanish pictures, with one exception, being assembled in Salle xli., I have referred to the numbers of that room. A few of these pictures formed part of the Houghton and Choiseul collections bought by the Empress Catherine II. ; the greater portion were purchased by the Emperor Alexander I. from Mr. Coesvelt, of Amsterdam, in 1814 ; and a considerable number by the present Emperor, Nicholas I., from Don Manuel Godoy, ex-Prince of the Peace, in 1831. Those thus acquired are distinguished by the syllables Hough. Choise. Coes. or Go.

SWEDEN ; STOCKHOLM.—King of Sweden ; Royal Palace.

Förteckning öfver de Taflor som visas idet Kongl. Museum i Stockholm ; 8vo, Stockh. 1842, pp. 34.

HOLLAND ; THE HAQUE.—King of Holland, Royal Museum ; private gallery in the royal palace.

Notices des Tableaux du Musée Royal à La Haye ; sm. 8vo, La Haye, N.D. pp. 32.

For the private gallery I have used my own notes.

AMSTERDAM.—Royal Museum.

Description des Tableaux qui constituent le Musée du Royaume des Pays Bas à Amsterdam ; sm. 8vo, Amsterdam, 1843, pp. 67.

BELGIUM ; BRUSSELS.—King of the Belgians ; Royal Museum.

Musée Royal de Belgique ; Peinture et sculpture ; Catalogue publié par la Commission administrative ; sm. 8vo, Bruxelles, 1844, pp. vi. 150.

ITALY ; MILAN.—Imperial Academy of Arts.

Guida per l'I. R. Pinacotheca di Brera ; 8vo, Milan, 1838, pp. iv. 108.

TURIN.—King of Sardinia ; Royal Gallery ; Madama Palace.

La Reale Galleria de Torino illustrata da Roberto d'Azeglio, Direttore ; 3 tom. fol., Torino, 1836-47.

FLORENCE.—The Grand Duke of Tuscany. Imp. and Royal Gallery in the Palace degli Uffizi, and in the Pitti Palace.

Galerie Impériale et Royale de Florence ; sm. 8vo, Florence, 1837, pp. 204.

FLORENCE, VENICE, AND ROME.—Various public and private galleries, for which I have used my own notes, or the *Handbooks for Travellers in Northern and Central Italy* ; fcap. 8vo, London, 1843, 1847.

NAPLES.—King of the Two Sicilies ; Royal Museum.

Guide pour la galerie des tableaux du Musée Bourbon ; 12mo, Naples, 1846, pp. 167.

ENGLAND ; LONDON.—The National Gallery.

Descriptive and Historical Catalogue of the Pictures in the National Gallery, with Biographical Notices of the Painters ; by Ralph N. Wornum, revised by C. L. Eastlake, R.A. ; 12mo, London, pp. 215. A great improvement on the former catalogue, mentioned in chap. i. p. 78, and full of useful information.

For the private galleries of the Duke of Sutherland, the Marquess of Lansdowne, the Marquess of Westminster, the Earl of Ellesmere, and Samuel Rogers, Esq., I have used and referred to the numbers in Mrs. Jameson's *Companion to the Most Celebrated Private Galleries in London* ; 8vo, London, 1844 ; perhaps the best book of the kind ever written ; and for the galleries at Hampton Court and Dulwich College, the same clever and accurate

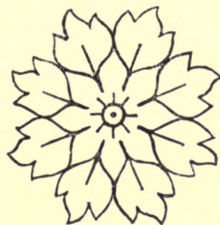
lady's *Handbook for the Public Galleries in and near London*; 8vo, London, 1842, all other notices of these, that I have seen, being at once void of information and full of errors.

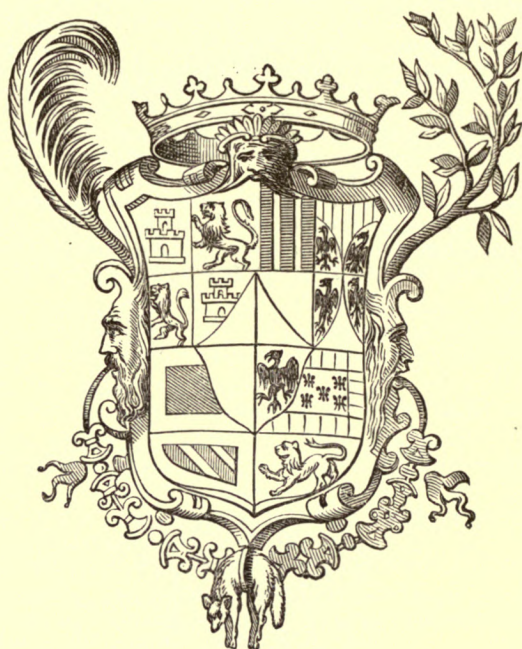
CAMBRIDGE.—University; Fitzwilliam Museum.

Catalogue of Paintings and Drawings, &c., bequeathed to the University by Viscount Fitzwilliam in 1816; by W. K. Ridgway, 12mo, Camb., 1838, p. 32. As bad a catalogue as can be imagined.

For the collections of the Duke of Marlborough, at Blenheim, the Earl of Radnor, at Longford Castle, and the Marquess of Exeter, at Burghley, I have used Hazlitt's *Criticisms on Art, with Catalogues of the Principal Galleries*; sm. 8vo, London, 1843; for that of William Miles, Esq., the *Catalogue of the Pictures at Leigh Court, with Etchings of the whole Collection*, by John Young; 4to, London, 1822, pp. vi. 33; a most inaccurate work of much pretension and no value; for those of Lord Heytesbury, Thomas Purvis, and George Bankes, Esqrs., MS. catalogues which have been kindly placed at my disposal; for those of Lord Northwick, the notices in the *Art Union*, 1846, vol. viii. pp. 252, 271; and for others, my own notes.

In the pictures of foreign galleries I have given the measurements according to the local standard. The French and Sardinian *metre* is about $39\frac{1}{2}$ inches English, and the *centimetre* is the $\frac{1}{100}$ th part of a *metre*; the Castilian foot is about 11 inches English; the German and Russian foot nearly the same as our own; and the Italian palm about $8\frac{3}{4}$ inches English.







WORKS OF VELAZQUEZ.

SACRED SUBJECTS.

- Lot and his Daughters*; bought at the sale of the Orleans gallery, in 1799, by Mr. Hope, for 500 guineas, and again sold, in 1816; Buchanan's *Memoirs*, vol. i. p. 146. Engraved by Ph. Triere. ENGLAND.
Ld. Northwick,
Thirlestane Ho.
Cheltenham.
- The Finding of Moses*; from the Orleans gallery, in which it was valued to the late Lord Carlisle, one of the purchasers of the collection, at 500 guineas; Buchanan's *Memoirs*, vol. i. p. 146. Engraved by De Launay le jeune. Doubtful. ENGLAND.
E. of Carlisle,
Castle Howard,
Yorkshire.
- La Tunica de Josef*; the sons of Jacob bringing Joseph's bloody coat to their father. Chap. ix. p. 718. Figures life-size. SPAIN.
Q. of Spain.
Escorial.
- La Tunica de Josef*; the same composition, of the same size. Chap. ix. p. 719, note 1. MADRID.
José Madrazo,
Director of the
Roy. Mus.
- The Coronation of Our Lady*. Chap. ix. p. 805. Engraved by Massard, and in the *C. L.* MADRID.
Q. of Spain.
Roy. Mus. No. 62.
6 ft. 4 in. high; 4 ft. 10 in. wide.
- Our Lady*; kneeling with outstretched arms, as if receiving the Annunciation. ENGLAND.
Wm. Miles, M.P.
Leigh Court,
Somerset. No. 10.
4 ft. 11 in. high; 5 ft. 9 in. wide.
- Angels appearing to the Shepherds of Bethlehem*. PARIS.
ex-K. of the French
Lou. St. Col.
No. 153.
1 m. 80 c. high; 1 m. 25 c. wide.

- Adoration of the Shepherds.* Chap. ix. p. 679.
2 m. 26 c. high ; 1 m. 65 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 282.
- Adoration of the Wise Men;* in his early manner. *C. L.*
7 ft. 3½ in. high ; 4 ft. 6 in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 167.
- Our Lady with the Infant Saviour.* GENOA.
Cataneo Palace.
- Our Lady of the Immaculate Conception ;* in a violet robe and
blue mantle, standing on a transparent globe, through,
beneath, and around which are seen a temple, a ship at
sea, trees, and a fountain. LONDON.
Barth. Frere,
45 Bedford Sq.
4 ft. 6 in. high ; 3 ft. 4 in. wide.
- Our Lord on the Cross.* Painted for the Nunnery of San
Placido at Madrid, and falling afterwards into the pos-
session of the Duke of San Fernando, was presented by
him to Ferdinand VII. Chap. ix. p. 727. Engraved
by Juan Manuel Murguia, 1770, J. A. Salvador Car-
mona, and in the *C. L.* ; and the head etched by R. C.
Bell, for this work. MADRID.
Q. of Spain.
Roy. Mus. No. 51.
8 ft. 11 in. high ; 6 ft. 1 in. wide.
- Our Lord and the Disciples at Emmaus.* PARIS.
ex-K. of the French
Lo. Sp. G. No. 283.
1 m. 20 c. high ; 1 m. 58 c. wide.
- Head of St. John Baptist in a charger.* ENGLAND.
Ld. Northwick,
Thirlestane Ho.
Cheltenham.
- St. Joseph on his Death-bed, attended by Our Lord and the Virgin ;*
some heads of angels seen above. Hough. Engraved
by Mitchell, and also in the *Description de l'Ermitage ;*
tom. ii. p. 60. Figures half-length. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 105.
3 ft. 2 in. high ; 4 ft. 8 in. wide.
- St. Peter repenting.* Half-length ; life-size.
95 c. high ; 84 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 284.
- St. Peter.* Half-length ; life-size.
95 c. high ; 84 c. wide. } Lo. Sp. G. No. 285.
- St. John.* Half-length.
97 c. high ; 68 c. wide. } Lo. Sp. G. No. 287.

- St. John writing the Apocalypse*; seated and dressed in a white robe and violet drapery, and with his eagle at his right hand. In a small glory above, Our Lady is dimly seen. This and the preceding picture are mentioned by Cean Bermudez as existing in the convent of Shod Carmelites at Seville, and they were purchased, in 1809, by Mr. Frere, from Dean, then Canon, Lopez Cepero.
4 ft. 6 in. high ; 3 ft. 4 in. wide.
- St. Anthony the Abbot, and St. Paul the first Hermit.* Chap. ix. p. 803. *C. L.*
9 ft. 3 in. high ; 2 ft. 6 in. wide.
- St. Anthony the Abbot, and St. Paul the first Hermit.* Sketch of the above.
68 c. high ; 54 c. wide.
- St. Isidore the Labourer.*
87 c. high ; 73 c. wide.
- St. Francis Borgia arriving at the Jesuits' College.* Chap. ix. pp. 805-8. A composition of eight figures. Life-size.
- St. Roque.* Very doubtful. Small.
- LONDON.
Barth. Frere,
45 Bedford Sq.
- MADRID.
Q. of Spain.
Roy. Mus. No. 87.
- PARIS.
ex-K. of the French
Lo. Sp. G. No. 286.
Lo. Sp. G. No. 288.
- LONDON.
D. of Sutherland,
Stafford House.
No. 105.
- STOCKHOLM.
K. of Sweden.
Roy. Pal. No. 408.

HISTORICAL, MYTHOLOGICAL, AND FANCY COMPOSITIONS AND FIGURES.

- Los Borrachos, the Drunkards.* Chap. ix. p. 700. Engraved by M. Salvador Carmona, and in the *C. L.* ; and etched, in 1778, by F. Goya, from whose plate it was etched by H. Adlard for this work. A composition of nine figures ; life-size.
5 ft. 11 in. high ; 8 ft. 1 in. wide.
- Los Borrachos.* A composition of six figures. The first sketch of the above. Chap. ix. p. 701.
2 ft. 8 in. high ; 3 ft. 3 in. wide.
- The Forge of Vulcan.* Chap. ix. p. 716. Figures life-size. Engraved by Glairon, 1798, and in the *C. L.*
8 ft. high ; 10 ft. 5 in. wide.
- The Surrender of Breda, known also as El Cuadro de las Lanzas*; the Marquess Spinola receiving the keys of Breda from Prince Justin of Nassau. Chap. ix. p. 748. Figures life-size.
11 ft. high ; 13 ft. 2 in. wide.
- MADRID.
Q. of Spain.
Roy. Mus. No. 138.
- ENGLAND.
Ld. Heytesbury,
Heytesbury Ho.
Wilts.
- MADRID.
Q. of Spain.
Roy. Mus. No. 195.
- Roy. Mus. No. 319.

- The Surrender of Breda*; a study for a portion of the above picture. PARIS.
Ml. D. de Dalmatie,
R. de l'Université.
- Las Hilanderas*, or the Tapestry Manufactory. Chap. ix. p. 802. Engraved by F. Muntaner, 1796. Figures about the life-size. MADRID.
Q. of Spain.
Roy. Mus. No. 335.
7 ft. 10 in. high; 10 ft. 4½ in. wide.
- Las Meninas*, or the Maids of Honour. Velazquez in his studio, painting the Infanta Margarita Maria. Engraved by P. Audoin; etched by F. Goya; and in the C. L. Figures life-size. Roy. Mus. No. 155.
11 ft. 5 in. high; 9 ft. 11 in. wide.
- Las Meninas*. A finished sketch, or small repetition of the above picture, probably from the collection of Don G. M. de Jovellanos. Chap. ix. p. 774. ENGLAND.
G. Bankes, M.P.
Kingston Hall,
Dorset.
5 ft. 5 in. high; 4 ft. 10 in. wide.
- The Family Picture of Velazquez*. Chap. ix. p. 796. Badly engraved on a very small scale by Kovatsch. Figures two-thirds life-size. VIENNA.
Emp. of Austria.
Imp. Gal. Bel. P.
p. 169.
4 ft. 9 in. high; 5 ft. 5 in. wide.
- Mars*; a naked figure, seated with a helmet on his head, and various pieces of armour on the ground at his feet. Engraved by G. R. Le Villain, 1797. Full length; life-size. MADRID.
Q. of Spain.
Roy. Mus. No. 63.
6 ft. 5 in. high; 3 ft. 5 in. wide.
- Mænippus*; an old man in a cloak, standing. Engraved by M. Esquivel, and etched by F. Goya. Full length; life-size. Roy. Mus. No. 245.
6 ft. 5 in. high; 3 ft. 4½ in. wide.
- Esop*; a man in a ragged dress, with his left hand in his bosom, and the right hand holding a folio bound in parchment. Engraved by M. Esquivel, and etched by F. Goya, 1778. Full length; life-size. Roy. Mus. No. 254.
6 ft. 5 in. high; 3 ft. 6 in. wide.
- Mercury lulling Argus to sleep with the music of his flute*. MADRID.
Q. of Spain.
Roy. Mus. No. 61.
4 ft. 6½ in. high; 8 ft. 11 in. wide.
- The Paladin Orlando, dead*. Chap. ix. p. 808. Life-size. PARIS.
Cte. de Portalis.
- Barbarossa the Corsair*; in red Turkish robes, and white hood; drawn sword in right hand. Engraved by P. Croutelle, 1799, and etched by F. Goya. Full length; life-size. MADRID.
Q. of Spain.
Roy. Mus. No. 127.
7 ft. 1½ in. high; 4 ft. 4 in. wide.

- The Alcalde Ronquillo* (the fighting judge sent to reduce Segovia in the war of the *Comuneros* in 1520. Sandoval, *Hist. del. Emp. Carlos V.*, tom. i. p. 177); standing in a dark dress, with his hand resting on a walking stick, on a floor paved with brown and white marble. Purchased at Madrid, from Don José Madrazo, by Sir David Wilkie, and sold at his sale in London in May 1842. A portrait, said to be Ronquillo, is mentioned by Cean Bermudez, as existing in his time in the Royal Palace at Madrid, and as having been etched by F. Goya. Full length; life-size.
6 ft. 8 in. high; 4 ft. 1 in. wide.
- A *Prendiente*, or Place-hunter of the court of Philip IV.; in a black dress, and bowing in the act of presenting a memorial. Chap. ix. p. 809. Full length; life-size.
7 ft. 2 in. high; 3 ft. 8½ in. wide.
- El Aguador de Sevilla*, the Water-seller of Seville. Chap. ix. p. 677. Engraved by B. Amettler.
- Two Peasants seated at a table*, with flasks and glasses, one of them holding a glass of wine in his left hand.
2 ft. 3 in. high; 2 ft. 8 in. wide.
- LONDON.
James Hall,
40 Brewer Street.
- MADRID.
Q. of Spain.
Roy. Mus. No. 267.
- LONDON.
D. of Wellington,
Apsley House.
- ST. PETERSBURG.
Emp. of Russia.
Herm. No. 62.

PORTRAITS AND STUDIES.

- Philip III.* in armour, and on a dun or cream-coloured horse. Chap. ix. p. 724. Etched by F. Goya, 1778, and in the *C. L.* Life-size.
10 ft. 9 in. high; 11 ft. 3 in. wide.
- Philip IV.* in armour, and on a bay horse. Chap. ix. p. 697. Etched by F. Goya, 1778, and in the *C. L.* Life-size.
10 ft. 9½ in. high; 11 ft. 3 in. wide.
- Philip IV.* on horseback; apparently a sketch for the above picture.
1 ft. 6 in. high; 1 ft. 6 in. wide.
- Philip IV.* on horseback. It has been attributed to Rubens, but is now supposed to be the picture painted as a model for Tacca's bronze statue at Madrid. Chap. ix. p. 724. Life-size.
- MADRID.
Q. of Spain.
Roy. Mus. No. 230.
- Roy. Mus. No. 299.
- ENGLAND.
W. Miles, M.P.
Leigh Court,
Somerset. No. 56.
- FLORENCE.
Gr. D. of Tuscany.
Imp. & Roy. Gal.
p. 87.

- Philip IV.* in his youth, standing ; in a black dress and cloak ; his right hand holding a paper, the left resting on a table, upon which lies his hat. Full length ; life-size.
7 ft. 2 in. high ; 3 ft. 8 in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 258.
- Philip IV.* at his prayers. Chap. viii. p. 610. Formerly at the Escorial. Full length ; life-size.
7 ft. 6 in. high ; 5 ft. 3 in. wide. Roy. Mus. No. 449.
- Philip IV.* in his youth ; in steel and gold armour, and a red scarf. Bust ; life-size.
2 ft. 8 in. high ; 1 ft. 7 in. wide. Roy. Mus. No. 74.
- Philip IV.* standing ; black dress, short cloak, and gold chain ; in the left hand a hat, and in the right a glove. Full length ; life-size.
7 ft. 6 in. high ; 4 ft. 6 in. wide. Roy. Mus. No. 109.
- Philip IV.* in his youth, standing ; in sporting costume ; a cap on his head ; hands gloved, and in the right hand a fowling-piece ; a dog by his side, and a tree behind. Full length ; life-size.
6 ft. 10 in. high ; 4 ft. 6 in. wide. Roy. Mus. No. 200.
- Philip IV.* in shooting dress ; with a dog and gun. Unfinished. Full length ; life-size. LONDON.
Col. H. Baillie, M.P.
34 Mortimer St.
- Philip IV.* standing ; in a black dress ; his right hand holding a memorial, and his left resting on the hilt of his sword ; behind, red drapery, and a balustrade. Full length ; life-size. THE HAGUE.
K. of Holland.
Roy. Pal.
- Philip IV.* standing ; in a black dress, and holding a paper in his hand. Painted for the Marquess of Leganes (chap. viii. p. 623). This picture was taken by the French from the Altamira Gallery, at Madrid, during the War of Independence, restored at the peace, and sold with the rest of the collection in London, in 1827, when Mr. William Bankes became the purchaser. In the right-hand bottom corner is the inscription R. PHE. 4. Full length ; life-size.
7 ft. 8 in. high ; 4 ft. 10 in. wide. ENGLAND.
Geo. Bankes, M.P.
Kingston Hall,
Dorset.
- Philip IV.* standing ; in a black dress, trimmed with silver, holding in his hand a paper inscribed with the name of Velazquez. Taken from the palace at Madrid during the war, by the French General Dessolle, from whose daughter it was purchased by Mr. Woodburn. Full length ; life-size. SCOTLAND.
D. of Hamilton,
Hamilton Palace,
Lanarkshire.

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| <i>Philip IV.</i> in mature age ; black dress. Bust.
2 ft. 5½ in. high ; 1 ft. ¼ in. wide. | } MADRID.
Q. of Spain.
Roy. Mus. No. 156.

Roy. Mus. No. 142. |
| <i>Philip IV.</i> in advanced age ; black dress ; hat in the left hand, and a paper in the right ; red curtain and table with red cover in the background. Full length.
7 ft. 3½ in. high ; 4 ft. 6 in. wide. | |
| <i>Philip IV.</i> ; brilliant sketch of the above.
8½ in. high ; 5¾ in. wide. | MADRID.
D. Valentin Carderera. |
| <i>Philip IV.</i> standing ; in a black dress. Full length ; life-size.
2 m. 7 c. high ; 1 m. 21 c. wide. | PARIS.
ex-K. of the French
Lo. Sp. G. No. 292. |
| <i>Philip IV.</i> Small full-length figure. | LONDON.
E. of Ellesmere.
No. 122. |
| <i>Philip IV.</i> in a black dress ; his right hand holding a paper, and his left gloved ; the glove off the other. Knee-piece. Life-size.
4 ft. high ; 2 ft. 8 in. wide. | VIENNA.
Emp. of Austria.
Imp. Gal. Bel. P.
p. 177. |
| <i>Philip IV.</i> | ENGLAND.
Ld. Northwick,
Thirlestane Ho.
Cheltenham. |
| <i>Philip IV.</i> in crimson and ermine. Bust. | ENGLAND.
Dulwich College,
No. 309. |
| <i>Philip IV.</i> in a black dress and gold chain. Bust. Coes.
2 ft. 2 in. high ; 1 ft. 9 in. wide. | ST. PETERSBURG.
Emp. of Russia.
Herm. No. 17. |
| <i>Philip IV.</i> in a black dress. Bust. Life-size.
About 2 ft. 1 in. high ; 1 ft. 6 in. wide. | LONDON.
Ld. Ashburton,
82 Piccadilly. |
| <i>Philip IV.</i> ; study of his head.
38 c. high ; 30 c. wide. | PARIS.
ex-K. of the French
Lo. Sp. G. No. 293. |
| <i>Philip IV.</i> in armour ; study of his head. Purchased in 1834. Engraved by Cesare Ferreri, <i>Re. Gal. di Tor. Illus.</i> , vol. i. tav. xxxvi.
41 c. high ; 35 c. wide. | TURIN.
K. of Sardinia.
Roy. Gal. |

- The Cardinal Infant Don Ferdinand of Austria, Archbishop of Toledo, Viceroy of Flanders*; in a sporting dress, with a fowling-piece in his hand, and a dog by his side. Full length; life-size. Etched by F. Goya, and in the *C. L.* 6 ft. 10 in. high; 3 ft. 10 in. wide. MADRID. Q. of Spain. Roy. Mus. No. 278.
- The Cardinal Infant Don Ferdinand*; in a shooting costume. Unfinished. Full length; life-size. LONDON. Col. H. Baillie, M.P. 34 Mortimer St.
- The Infant Don Balthazar Carlos, Prince of Asturias*, son of Philip IV. and Isabel of Bourbon; on a bay pony. Chap. ix. p. 746. Less than life-size. Engraved by F. Goya, 1778; by R. Earlom, in mezzotint, 1784; and in the *C. L.* 7 ft. 6 in. high; 6 ft. 2½ in. wide. MADRID. Q. of Spain. Roy. Mus. No. 332.
- The Infant Don Balthazar Carlos*, on his pony; apparently a study for the picture above. ENGLAND. Dulwich College, No. 194.
- The Infant Don Balthazar Carlos*, on a piebald pony in the court of the manege, attended by the Count-Duke of Olivares and other courtiers. Chap. ix. p. 743. 4 ft. 9 in. high; 3 ft. 2 in. wide. LONDON. M. of Westminster, Grosvenor House, No. 84.
- The Infant Don Balthazar Carlos*, on a black pony; a repetition of the above picture, with variations; Olivares does not appear, his place being filled by a dwarf; nor are the King and Queen found in the balcony. 4 ft. 3 in. high; 3 ft. 4 in. wide. LONDON. Samuel Rogers, 22 St. James's Pl. No. 39.
- The Infant Don Balthazar Carlos*; in a shooting dress, with a dog. *C. L.* Full length; life-size. 6 ft. 10 in. high; 3 ft. 8 in. wide. MADRID. Q. of Spain. Roy. Mus. No. 270.
- The Infant Don Balthazar Carlos*; in dress richly embroidered with gold, and holding a carbine in his right hand. *C. L.* Full length; life-size. 5 ft. 8 in. high; 4 ft. 8 lines wide. Roy. Mus. No. 308.
- The Infant Don Balthazar Carlos*, standing; in a rich black dress. Full length; life-size. ENGLAND. W. Wells, Redleaf, Kent.
- The Infant Don Balthazar Carlos*, standing; rich black dress; right hand gloved, and holding a hat, left resting on a chair; in the background, a red curtain. Full length; life-size. 7 ft. 6 in. high; 5 ft. 2 in. wide. MADRID. Q. of Spain. Roy. Mus. No. 115.
- The Infant Don Balthazar Carlos*; in a black dress, trimmed with silver. Bust. Life-size. LONDON. Col. H. Baillie, M.P. 34 Mortimer St.

- The Infant Don Balthazar Carlos*, standing.
1 m. 19 c. high ; 97 c. wide.
PARIS.
ex-K. of the French
Lou. St. Col.
No. 156.
- The Infant Don Balthazar Carlos* ; head.
VIENNA.
Emp. of Austria.
Imp. Gal. Bel. P.
p. 179.
- An Infant*, probably Don Balthazar Carlos, in his boyhood,
standing, with his right hand resting on a chair. Full
length ; life-size.
AMSTERDAM.
Nat. Mus. No. 320.
4 ft. high ; 3 ft. 2 in. wide.
- An Infant of Spain* ; probably Don Prospero, the eldest son
of Queen Mariana, who died in 1661, at the age of four
years ; lying in a rich bed, out of which only the little
round face appears.
LONDON.
M. of Lansdowne,
Lansdowne Ho.
No. 58.
- Don Juan of Austria*, natural son of Philip IV. ; in a rich
military dress ; in the background, a camp. Full
length ; life-size.
ENGLAND.
Ld. Northwick,
Thirlestane Ho.
Cheltenham.
- Don Gaspar de Guzman, Count-Duke of Olivares* ; on a bay
horse ; life-size. Chap. ix. p. 724. Etched by F. Goya,
1778, and engraved in the *C.L.*
11 ft. 3 in. high ; 8 ft. 7 in. wide.
MADRID.
Q. of Spain.
Roy. Mus. No. 177.
- The Count-Duke of Olivares*, on a white horse. Chap. ix.
P. 725. Probably 6 ft. high ; 5 ft. wide.
SCOTLAND.
E. of Elgin,
Broom Hall,
Fifeshire.
- The Count-Duke of Olivares*, standing ; in a black dress, with
the green cross of Calatrava on his breast.
PARIS.
ex-K. of the French
Lo. Sp. G. No. 291.
2 m. 8 c. high ; 1 m. 10 c. wide.
- The Count-Duke of Olivares*, standing ; in a black dress
embroidered with green, and with the green cross of
Alcántara on his breast. Full length ; life-size.
LONDON.
Col. H. Baillie, M.P.
34 Mortimer St.
- The Count-Duke of Olivares*, standing ; in the dress above
described ; in his right hand, which rests on a table, a
long riding switch. Full length ; life-size.
THE HAGUE.
K. of Holland,
Roy. Pal.
- The Count-Duke of Olivares*, in a black dress, with a paper in
his right hand. Half length ; life-size.
DRESDEN.
K. of Saxony.
Roy. Gal. P. ii.
No. 840.
3 ft. 7 in. high ; 3 ft. 3 in. wide.
- The Count-Duke of Olivares*. Coes. Bust.
2 ft. 2 in. high ; 2 ft. 1 in. wide.
ST. PETERSBURG.
Emp. of Russia.
Herm. No. 20.

- The Count-Duke of Olivares*; his head; from the collection of Don Manuel Godoy. LONDON.
M. of Lansdowne,
Lansdowne Ho.
No. 57.
- Julian Valcarcel*, acknowledged by the Count-Duke of Olivares as his son, by the name of Don Henrique de Guzman. Chap. ix. p. 742. Unfinished. Full length; life-size. LONDON.
E. of Ellesmere,
18 Belgrave Sq.
No. 123.
- Don Luis de Haro, Marquess of Carpio, Prime Minister of Philip IV.*, on horseback. Full length; life-size. ENGLAND.
Ld. Northwick,
Thirlestane Ho.
Cheltenham.
- Admiral Adrian Pulido Pareja.* Chap. ix. p. 730. Full length; life-size. 6 ft. 10 in. high; 3 ft. 10 in. wide. ENGLAND.
E. of Radnor,
Longford Castle,
Wilts. No. 131.
- Admiral Adrian Pulido Pareja.* Chap. ix. p. 730. Full length; life-size. ENGLAND.
D. of Bedford,
Woburn Abbey,
Bedfordshire.
- Admiral Adrian Pulido Pareja.* Full length; life-size; in Flemish costume; short buff coat, black breeches, and brown boots. In his right hand is a stick; his left hand rests on a helmet on a table with red cover. Sir A. Aston says he was a Colonel. ENGLAND.
Sir A. Aston, G.C.B.
Aston Hall,
Cheshire.
- The Marquess of Castel Rodrigo.* Bust; life-size. Dark; with aquiline nose, and somewhat Jewish expression. Large "bigotes á la Fernandina." Sir A. Aston tells me he was a Duke.
- Cardinal Gaspar de Borja*, successively Archbishop of Seville and Toledo; in a black dress and cap. Chap. ix. p. 751. Bust; life-size. 3 ft. 5 in. high; 2 ft. 11 in. wide. ENGLAND.
Geo. Bankes, M.P.
Kingston Hall,
Dorset.
- Man*; standing, with a hat and white feather on his head, with a staff in his hand, and an iron key on his breast; on the ground some arms and balls; in the distance a blazing ship. Perhaps a military engineer of the time of Philip IV. Engraved by Fosseyeux, 1799, and by Goya, of whose etching, however, only two impressions exist. Unfinished. Full length; life-size. 7 ft. 6½ in. high; 6 ft. 5 in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 117.

A Sculptor, supposed to be Alonso Cano ; strongly marked features, white hair, tuft of hair on the chin ; black silk dress and cloak ; the right hand holds a modelling stick, and the left is placed on a bust roughly blocked out. Half length ; life-size.

3 ft. 11 in. high ; 3 ft. 1½ in. wide.

MADRID.
Q. of Spain.
Roy. Mus. No. 81.

Gentleman ; in rich steel and gold armour ; hair and beard grizzled ; right hand resting on his helmet, placed on a table, on which also lies a truncheon. Half length ; life-size.

3 ft. 11 in. high ; 3 ft. 2 in. wide.

Roy. Mus. No. 289.

Man ; dressed in black ; the left arm holding the cloak, and the right extended, as if reciting ; perhaps an actor of the time of Philip IV. Full length ; life-size.

7 ft. 6 in. high ; 4 ft. 5 in. wide.

Roy. Mus. No. 107.

Henry de Halmale, in a rich dress, a black hat, and long boots, and holding a walking-stick in his right hand ; by his side a white horse is held by a servant. Coat of arms in the left-hand bottom corner, a lion or rampant in a field gules, aspersed with billets or. Purchased in Flanders from the subject's descendant, who would not part with the picture until he had cut out the coat of arms. The excerpt, however, was afterwards obtained for a trifle from the vendor's servant, and replaced in the canvas. Full length ; life-size.

7 ft. 6 in. high : 5 ft. 2 in. wide.

LONDON.
Thos. Purvis, Q.C.
2 Stone Buildings,
Lincoln's Inn.

Old Man ; a head.

1 ft. 5 in. high ; 1 ft. 1 in. 10 lines wide.

MADRID.
Q. of Spain.
Roy. Mus. No. 119.

Man, in a black dress. Bust.

2 ft. high ; 1 ft. 4½ in. wide.

Roy. Mus. No. 139.

Man, in a black dress ; brown hair ; chin tuft and moustachios, "à la *Fernandina*," so called from the title of a Duke who cherished those labial ornaments till they curled backwards almost to his ears. Bust.

2 ft. 8 lines high ; 1 ft. 7 in. wide.

Roy. Mus. No. 140.

Velazquez ; two portraits of him, amongst those of the other painters, executed by themselves. From one of them the engraving in the *Retratos de Españoles Ilustres*, by Blas Amettler, copied in this work, is taken ; the other, a bust with a cap on the head, will be found amongst the *Ritratti dei Pittori*, where it forms No. 106.

FLORENCE.
Imp. & Roy. Gal
p. 127.

- Velazquez*; his head; from the collection of Godoy. LONDON.
M. of Lansdowne,
Lansdowne Ho.
No. 56.
- Velazquez*. Bust. VALENCIA.
A. of San Carlos.
- Velazquez*; his head. Purchased from Mr. H. Farrer. LONDON.
E. of Ellesmere.
No. 124.
- Velazquez*; in a dark dress. Purchased at the sale of Sir J. M. Brackenbury's pictures, on the 26th May 1848, for £1. Another miniature by Velazquez is noticed chap. ix. p. 775. On an oval panel.
2 $\frac{7}{8}$ in. high; 2 $\frac{5}{8}$ in. wide. SCOTLAND.
W. Stirling,
Keir, Perthshire.
- Mun*, lean, and with dark hair; erroneously called Velazquez. Bust. LONDON.
D. of Wellington,
Apsley House.
- Young Man*; supposed, but with slender probability, to be the portrait of Velazquez. Engraved by Masson and Pannier. Bust. PARIS.
ex-K. of the French
Lo. Sp. G. No. 300.
43 c. high; 35 c. wide.
- Mun*, in a red cap and feather; a head, erroneously called that of Velazquez. Life-size. LONDON.
M. of Westminster,
Grosvenor House,
No. 83.
- Ferdinand II., Grand Duke of Tuscany, and his wife, Vittoria della Rovere*; certainly not by Velazquez, but possibly a copy of a picture by him, executed during his stay at Florence. Chap. ix. pp. 756, 757. Engraved by W. Holl. 4 ft. 8 in. high; 4 ft. 2 in. wide. LONDON.
Nat. Gal. No. 89.
- Pope Innocent X.*, seated in a crimson chair, and wearing a red cap and red cape over a white robe; in his left hand he holds a letter; behind him a red curtain. Chap. ix. p. 758. Knee-piece; life-size. About 5 ft. high; 4 ft. wide. ROME.
P. of Pamphili
Doria; Doria Pal.
- Innocent X.*; study of his head, for the portrait in the Pamphili Doria Palace at Rome. The Russian Catalogue repeats the story, told, I know not on what authority, in the *Description of Houghton Hall*, 4to, London, 1747, p. 63, that Velazquez, when the price of that portrait was sent to him by the hands of an officer of the Pope's household, refused to receive it, saying that the King his master paid him with his own hand, an answer which made the Pope laugh. Engraved in mezzotint by Green. Hough. Life-size. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 31.
1 ft. 5 in. high; 1 ft. 4 in. wide.

- Innocent X.*; in red cap and violet cape, seated. Half-length; life-size. LONDON.
D. of Wellington,
Apsley House.
- Innocent X.* ROME.
D. of Bracciano,
Bracciano Palace.
- Innocent X.*; in red cap and cape. Bust; life-size. SCOTLAND.
Mrs. C. Stirling,
Cawder House,
Lanarkshire.
- A Pope*; *Innocent X.* (?) ROME.
Pr. Corsini,
Corsini Palace.
- A Monk.* Bust. Life-size. MILAN.
Imp. & Roy. Acad.
of Arts. P. of Brera,
No. 254.
- Cardinal Rospigliosi.* Chap. ix. pp. 760 and 766. Bust. MUNICH.
K. of Bavaria.
Roy. P. No. 374.
- A Cardinal.* Chap. i. p. 80. M. Viardot, in the passage there quoted, must refer to some other catalogue. In the French one now before me, this picture is noticed as a work of the *school* of Velazquez. NAPLES.
K. of the Two
Sicilies.
Roy. Mus. p. 331.
- 2 $\frac{3}{4}$ palms high; 2 $\frac{1}{2}$ palms wide.
- An Inquisitor*; study of a head. PARIS.
ex-K. of the French
Lo. Sp. G. No. 294.
- 54 c. high; 43 c. wide.
- Prince of Parma and Dwarf*; the first, a fair-haired child, with chubby cheeks and dark eyes; in a green velvet dress, embroidered with gold; his black velvet hat and white feather lie on a cushion of red velvet on the ground; the Dwarf, a coarse-featured dark-haired child, in a black dress, and a white pinafore, holds in his hand a bauble of bells. In the Castle Howard catalogue the picture is, by some strange mistake, ascribed to Correggio. ENGLAND.
E. of Carlisle,
Castle Howard,
Yorkshire.
- Full length; life-size.
- Gentleman*, in a black dress, with a white collar; one hand seen, and the hilt of his sword. Half length; life-size. MUNICH.
D. of Leuchten-
berg, No. 97.
- 2 ft. 9 in. high; 1 ft. 11 in. wide.
- Young Man*, in a black dress; hand unfinished. Half length. MUNICH.
K. of Bavaria.
Roy. P. No. 386.
- 2 ft. 9 in. high; 2 ft. 1 $\frac{1}{2}$ in. wide.
- Man in armour*, with a plumed and jewelled cap. Bust. Roy. P. No. 388.
- 2 ft. 7 in. high; 1 ft. 7 in. wide.

- Old Man*, with a white beard, reading a book; green drapery falling from the head over the figure. Bust; life-size. 2 ft. 2 in. high; 1 ft. 8 in. wide. ST. PETERSBURG. Emp. of Russia. Herm. No. 30.
- Man*. Bust. 2 ft. 1 in. high; 1 ft. 6 $\frac{3}{4}$ in. wide. } MUNICH. K. of Bavaria. Roy. P. No. 390.
- Man*, with moustachios and chin-tuft. Bust. On panel. 1 ft. 7 in. high; 1 ft. 3 in. wide. } Roy. P. No. 369.
- Sculptor*, called in the catalogue, Fiamingo. } CAMBRIDGE. Fitz. Mus. Nos. 10 and 68.
- Man*. Half-length. } FLORENCE. G. D. of Tuscany, Pitti Pal. Nos. 198 and 322.
- Man*. VENICE. Manfrini Palace.
- Man*. MILAN. Ambrosian Library.
- Man*. ROME. Pope Pius IX. Capitol. No. 18.
- Luis de Gongora*, the poet. Chap. ix. pp. 685-6. Bust. Life-size. 2 ft. 1 $\frac{1}{4}$ in. high; 1 ft. 7 $\frac{3}{4}$ in. wide. MADRID. Q. of Spain. Roy. Mus. No. 527.
- Francisco de Quevedo y Villegas*, the celebrated poet and novelist; probably the picture engraved by Salvador Carmona and Brandi. Chap. ix. p. 751. LONDON. D. of Wellington, Apsley House.
- Juan de Pareja*, freedman of Velazquez. Chap. ix. p. 760. Chap. x. p. 849. Bust. Life-size. 2 ft. 7 in. high; 2 ft. 2 in. wide. ENGLAND. E. of Radnor, Longford Castle, Wilts. No. 147.
- Juan de Pareja*. Chap. x. p. 849. Bust. ENGLAND. E. of Carlisle, Castle Howard, Yorkshire.
- Gentleman*, in a white ruff and dark dress. Bust. 1 ft. 5 in. high; 1 ft. 3 $\frac{1}{2}$ in. wide. MADRID. Q. of Spain. Roy. Mus. No. 228.

- Gentleman.* Bust.
2 ft. 4½ in. high ; 1 ft. 9 in. wide.
- Man, in a black dress, with open book, on which his right hand rests.* Bust-size. Faded, but tolerable.
- Man, in a dark dress ; called portrait of Torquemada.* Bust.
- Man.* Bust.
2 ft. 2 in. high ; 1 ft. 11 in. wide.
- A Knight of St. John.* Bust.
- Two male Dwarfs, with a great dog.* Chap. ix. p. 732.
1 m. 38 c. high ; 2 m. 18 c. wide.
- Male Dwarf ; sitting on the ground and turning over the leaves of a book.* Engraved by F. Muntaner, and etched by F. Goya, 1778. Life-size.
3 ft. 9½ in. high ; 2 ft. 11½ in. wide.
- Male Dwarf ; with a beard ; in a red dress ; seated on the ground.* Engraved by F. Ribera, 1798, and etched by F. Goya, 1778. Life-size.
3 ft. 9½ in. high ; 2 ft. 11 in. wide.
- Male Dwarf, in a dress trimmed with red ribbons ; his right hand holds a round hat with white plumes, and his left rests on the neck of a fine mastiff.* Engraved. Life-size.
3 ft. 3 in. high ; 3 ft. 9½ in. wide.
- Male Dwarf, parrot, and lapdogs.* Formerly in the Royal Palace at Madrid, and purchased from Joseph, ex-King of Spain.
About 4 ft. high ; 3 ft. wide.
- The Boy of Vallecas, in a green dress, and sitting on the ground.* Chap. ix. p. 732. Engraved by Bart. Vazquez ; etched by F. Goya ; and cut in wood for the present work, p. 1569. Full length ; life-size.
3 ft. 10 in. high ; 2 ft. 11½ in. wide.
- ENGLAND.
Rev. J. S. Ogle,
Kirkley Hall,
Northumberland.
- ENGLAND.
M. of Exeter,
Burghley House,
Northamptonsh.
- LONDON.
E. of Clarendon,
1 Grosvenor Cres.
- ENGLAND.
G. Banks, M.P.,
Kingston Hall,
Dorset.
- MADRID.
Nat. Mus.
- PARIS.
ex-K. of the French
Lo. Sp. G. No. 299.
- MADRID.
Q. of Spain.
Roy. Mus. No. 246.
- Roy. Mus. No. 255.
- Roy. Mus. No. 279.
- ENGLAND.
Ld. Ashburton,
The Grange, Hants
- MADRID.
Q. of Spain.
Roy. Mus. No. 284.

- The Bobo de Coria*, a laughing idiot ; in a green dress ; seated on the ground, with his hands clasped on one of his knees ; at his side two gourds and a drinking cup. Engraved by L. Croutelle. MADRID.
Q. of Spain.
Roy. Mus. No. 291.
- Laughing Peasant*, with a flower in his right hand. Bust. VIENNA.
Life-size. Emp. of Austria.
2 ft. 8 in. high ; 2 ft. wide. Imp. Gal. Bel. P.
Verz. p. 143.
- Peasant* ; head seen in profile. Coes. Life-size. ST. PETERSBURG.
1 ft. 2 in. high ; 1 ft. wide. Emp. of Russia.
Herm. No. 101.
- Two Children*. BRUSSELS.
1 m. 52 c. high ; 1 m. 33 c. wide. Roy. Mus. No. 281.
- Boy* ; head seen in profile. ENGLAND.
Dulwich College.
No. 222.
- Beggar-Boy*, standing and looking about him. MUNICH.
3 ft. high ; 2 ft. 3 in. wide. K. of Bavaria.
Roy. P. No. 371.
- Boy*, seated, eating a pie ; doubtful. PARIS.
83 c. high ; 63 c. wide. ex-K. of the French
Lou. St. Col.
No. 155.
- Peasant Boy laughing* ; a head ; "ses traits," says the catalogue, "experiment un gaïeté si franche et si naturelle, qu'on se sent gagner par un rire contagieux en le considérant." Coes. Life-size. ST. PETERSBURG.
10 in. high ; 9 in. wide. Emp. of Russia.
Herm. No. 37.
- Boy*. Very doubtful. ENGLAND.
M. of Exeter,
Burghley House,
Northamptonsh.
- Bagpiper* ; coarse, vulgar, and very doubtful. Bust. ENGLAND.
Earl Spencer,
Althorp Hall,
Northamptonsh.
- Boy*, with a pencil and book. ENGLAND.
Ld. Northwick,
Thirlestane Ho.
Cheltenham.

- Doña Margarita of Austria*, Queen of Philip III., on a piebald horse. Chap. ix. p. 724. Etched by F. Goya, 1778.
10 ft. 8 in. high; 11 ft. 1 in. wide. } MADRID.
Q. of Spain.
Roy. Mus. No. 234.
- Doña Isabel of Bourbon*, first Queen of Philip IV., on a white palfrey. Chap. ix. p. 746. Etched by F. Goya, 1778.
Life-size.
10 ft. 9½ in. high; 11 ft. 3 in. wide. } Roy. Mus. No. 303.
- Queen Isabella of Bourbon*. Full length.
1 m. 99 c. high; 1 m. 13 c. wide. } PARIS.
ex-K. of the French
Lo. Sp. G. No. 295.
- Queen Isabella of Bourbon*.
65 c. high; 49 c. wide. } Lo. Sp. G. No. 296.
- Queen Isabella of Bourbon*. Bust.
2 ft. 1 in. high; 1 ft. 7 in. wide. } MADRID.
Q. of Spain.
Roy. Mus. No. 135.
- Doña Mariana of Austria*, second Queen of Philip IV., standing; dark dress, trimmed with silver; the left hand holding a white handkerchief, the right resting on a chair; in the background, a curtain, a table with a damask cover, and a small gold clock. Full length; life-size.
7 ft. 6 in. high; 4 ft. 6 in. wide. } Roy. Mus. No. 114.
- Doña Mariana*. Sketch of the above; very brilliant.
8½ in. high; 5½ in. wide. } MADRID.
Don Valentin Carderera.
- Queen Mariana*; in a black dress, richly trimmed with silver, and with white feathers in her hair; her right hand resting on the back of a chair, and her left holding a handkerchief; on a table, a small clock. Formerly in the royal palace at Madrid, and exchanged by Ferdinand VII. with the Canon (now Dean) Cepero, of Seville, for the two large pictures by Zurbaran (in the Real Museo, Nos. 40, 190) of San Pedro Nolasco. The Dean afterwards sold it to General Meade, at whose sale, in London, in 1847, it was purchased for 13 guineas. Knee-piece; life-size.
4 ft. 8 in. high; 3 ft. 1 in. wide. } ENGLAND.
Richard Ford,
Hevitre, Devon.
- Queen Mariana of Austria at prayers*. Chap. ix. p. 775.
Formerly at the Escorial. Life-size.
7 ft. 6 in. high; 5 ft. 3 in. wide. } MADRID.
Q. of Spain.
Roy. Mus. No. 450.
- Queen Mariana of Austria*.
63 c. high; 54 c. wide. } PARIS.
ex-K. of the French
Lo. Sp. G. No. 297.

- Queen Mariana*; head. Lord Ronald Leveson-Gower wrote to me, 19th May 1875, that there is a portrait there of Queen Mariana in the dress of a nun seated in a church, with a dog at her feet; Charles II. in the background attended by nuns and giving alms to beggars. In the Queen's hand is a letter addressed to Mon. Bant. Mazo Martinez, who possibly painted it. See p. 850. ENGLAND.
E. of Carlisle,
Castle Howard,
Yorkshire.
- Queen Mariana*; with hair extravagantly dressed, and adorned with a red feather. Chap. ix. p. 774, note. Bust; life-size. LONDON.
Col. H. Baillie, M.P.
34 Mortimer St.
- The Infanta Doña Margarita Maria of Austria*, daughter of Philip IV., standing; in a rich hooped dress, trimmed with pink and silver; in the right hand a white handkerchief, in the left a rose; a red ribbon or feather falling over the right side of the head. Full length; life-size. MADRID.
Q. of Spain.
Roy. Mus. No. 198.
7 ft. high; 5 ft. 3 in. wide.
- The Infanta Margarita Maria*. Chap. ix. p. 775. Engraved in the *Gal. Hist. de Versailles*, No. 2371. Bust. PARIS.
ex-K. of the French
Lo. O. G. No. 1277.
70 c. high; 59 c. wide.
- The Infanta Margarita Maria*. Half-length; life-size. MADRID.
Nat. Mus.
- An Infanta*, probably Margarita Maria; standing; in a white hooped dress, and holding a handkerchief in her left hand. Knee-piece; life-size. VIENNA.
Emp. of Austria.
Imp. Gal. Bel. P.
p. 368.
4 ft. 1 in. high; 3 ft. 2 in. wide.
- Girl*, in green dress; probably an Infanta or Menina. Chap. ix. p. 811. Full length; life-size. THE HAGUE.
K. of Holland,
Roy. Pal.
- An Old Lady*, in a Flemish dress, with a toque and veil; in one hand a handkerchief, in the other a little prayer-book. Chap. ix. p. 810. Half-length. MADRID.
Q. of Spain.
Roy. Mus. No. 209.
3 ft. 9½ in. high; 2 ft. 8 in. wide.
- Doña Juana Pacheco*, wife of Velazquez; her face seen in profile; in a yellowish mantle; and holding in her left hand a book or portfolio. Chap. ix. p. 682. *C. L.* Bust; life-size. Roy. Mus. No. 320.
2 ft. 2½ in. high; 1 ft. 9½ in. wide.
- Doña Juana Eminente*, a lady of the court of Philip IV.; very doubtful. Bust; life-size. PARIS.
ex-K. of the French
Lo. Sp. G. No. 298.
79 c. high; 60 c. wide.
- Lady*, in black dress, with white ruff, and a chain formed of seven strings of small pearls; in her right hand a fan. Chap. ix. p. 811. Bust; life-size. THE HAGUE.
K. of Holland.
Roy. Pal.

- Lady*, in a green dress embroidered with gold; her right hand holding a handkerchief, her left playing with flowers in a gold dish. Knee-piece; less than life. 3 ft. 10 in. high; 3 ft. 2 in. wide. ENGLAND.
Thos. Purvis, Q.C.
Plawsworth,
Durham.
- Girl*, with chestnut hair plaited and dressed with red ribbons; large sleeves; a nosegay in the hand. Bust; life-size. 2 ft. 1 in. high; 1 ft. 8 in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 7.
- Girl*, apparently sister of the above; flowers in her bosom. Bust; life-size. 2 ft. 1 in. high; 1 ft. 8 in. wide. Roy. Mus. No. 78.
- Child*, supposed to be an Infanta, probably Margarita Maria; in a pink dress; near her a table, with glass and flowers. Life-size. 4 ft. high; 3 ft. 2 in. wide. VIENNA.
Emp. of Austria.
Imp. Gal. Bel. P.
p. 179.
- Child*, supposed to be an Infanta, but more probably the Infant Don Philip Prosper, Prince of Asturias; with a dog. Chap. ix. p. 775. Full length; life-size. 4 ft. high; 3 ft. 2 in. wide. Imp. Gal. Bel. P.
p. 179.
- Girl*, a head. ENGLAND.
E. Spencer,
Althorp Hall,
Northamptonshire

LANDSCAPES, ARCHITECTURAL AND HUNTING PIECES.

- Landscape*; woodlands at sunset; the Escorial in the distance. Chap. ix. p. 816. 2 m. 45 c. high; 2 m. 15 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 289.
- View of Zaragoza*, taken from the suburb across the Ebro, with many figures apparently making holiday on the banks of the river. It seems to resemble the larger picture on the same subject by Mazo Martinez, now in the Queen of Spain's gallery, No. 79, for which Velazquez painted the figures. Chap. x. p. 852. 3 ft. 7 in. high; 5 ft. 5 in. wide. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 88.
- View of the Harbour of La Carraca*, a royal arsenal of Spain, in the bay of Cadiz; some sailors are grouped on the quay, which a boat full of people is approaching; farther off is a galley moored to the shore. 3 ft. 2 in. high; 4 ft. 3 in. wide. Herm. No. 100.

- The old Alameda, or public walk of Seville.* Chap. ix. p. 815.
1 m. 5 c. high ; 1 m. 60 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 290.
- The old Alameda of Seville.* Chap. ix. p. 815. A repetition
of the above, with some variation in the figures. LONDON.
E. of Clarendon,
1 Grosvenor Cres.
- Landscape* ; a rocky scene ; in front a man on a white horse,
and a woman with two children on a brown horse, ask-
ing their way of two beggars, one of them lying down. LONDON.
D. of Sutherland,
Stafford House.
No. 104.
- Landscape* ; two cavaliers, one on a black horse, the other
on a piebald, meeting on a road ; a peasant, standing,
appears to reply to a question ; two figures seated be-
hind ; in the distance, to the right, a grove of trees, and,
far beyond, a high cape, stretching out into the sea. ENGLAND.
M. of Lansdowne,
Bowood, Wilts.
Nos. 59 and 60.
- Landscape* ; in front a group of cavaliers, and two ladies, and
two dwarfs ; beyond, another group, near some trees ;
in the background, sunlit water and jagged hills.
- Landscape and figures.* ENGLAND.
Ld. Ashburton,
The Grange,
Hants.
- Landscape and figures.* This picture and the three preceding
landscapes were formerly in the royal palace at Madrid,
and were brought from Spain by M. Bourke, the Danish
minister, during the French invasion.
- Landscape* ; a thatched hut, by a roadside ; figures and mule.
2 ft. high ; 3 ft. 2 in. wide. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 67.
- Boar-hunt at the Pardo.* Chap. ix. p. 811. Formerly in the
royal palace at Madrid, and presented to Lord Cowley
(then Sir H. Wellesley and British minister at Madrid),
by whom it was sold to Mr. H. Farrer. LONDON.
Nat. Gal. No. 197.
- 6 ft. 2 in. high ; 10 ft. 3 in. wide.
- Hunting Scene* ; probably at the Pardo. In a long narrow
piece of ground enclosed by canvas walls, several men, on
foot and armed with swords, supposed to be Philip IV.,
Olivares, and other personages of the court, are killing
deer. At the end of this enclosure, and about the
centre of the picture, eight ladies in gay dresses, one
of whom is supposed to be Queen Isabella, and three
duchesses in black, sit on a raised platform to view the
sport. In the foreground, and without the enclosure,
are many figures, a white and a bay horse, a coach,
loungeurs, a dwarf, and keepers occupied in flogging dogs
and flaying deer. The man on the bay horse somewhat
resembles Alonso Martinez de Espinar, the writer on the
chase ; chap. viii. p. 654. The background is shaded

with trees, amongst which some cypresses are conspicuous, and closed with distant heights. Purchased from the ex-King Joseph Bonaparte, by whom it is said to have been stolen from the royal palace of Madrid. It is not mentioned by Cean Bermudez in his list of Velazquez's pictures in that collection.

6 ft. 6 in. high ; 8 ft. 2 in. wide.

Woodland prospect, probably in the chase of the Pardo ; Philip IV. shooting ; near him a groom with two horses. Chap. ix. p. 816.

6 ft. 6 in. high ; 4 ft. wide.

Landscape ; garden and architecture.

1 ft. 7 in. high ; 1 ft. 4½ in. wide.

Landscape ; garden, portico, and figures.

1 ft. 7 in.

View of the Arch of Titus in the Campo Vaccino at Rome C. L.

5 ft. 3 in. high ; 4 ft. wide.

Landscape ; with a Roman temple and a river.

5 ft. 3 in. 10 lines high ; 4 ft. wide.

Landscape ; with ruins.

5 ft. 4 in. high ; 4 ft. wide.

Landscape ; garden and villa, partly concealed by a grove of trees.

5 ft. 4 in. high ; 4 ft. wide.

Landscape ; fountain of the Tritons in the island garden at Aranjuez. C. L. Chap. ix. p. 736, where a woodcut of it will be found.

8 ft. 11 in. high ; 8 ft. wide.

Avenue of the Queen at Aranjuez. Chap. ix. p. 735. C. L.

8 ft. 9½ in. high ; 7 ft. 3 in. wide.

Landscape ; a fortified place, with trees amongst the buildings ; a gateway opening on the plain in the foreground, which is covered with small figures. Amongst these is a ring of persons holding each others' hands, and apparently performing a dance ; background a brown bare valley, bounded by converging ranges of hills, and closed by a snowy sierra. At the top of the picture, two pretty Cupids support a shield, charged with a wheel, and surrounded by a garland.

About 3 ft. high ; 3 ft. wide.

LONDON.

E. of Clarendon,
1 Grosvenor Cr.

MADRID.

Q. of Spain.

Roy. Mus. No. 101.

Roy. Mus. No. 102.

Roy. Mus. No. 118.

Roy. Mus. No. 128.

Roy. Mus. No. 132.

Roy. Mus. No. 143.

Roy. Mus. No. 145.

Roy. Mus. No. 540.

LONDON.

D. of Wellington,
Apsley House.

- Garden scene*, with a sculptured marble fountain, and some dogs and peacocks, in the foreground ; behind, trim parterres bounded by high clipped hedges.
2 ft. $4\frac{1}{2}$ in. high ; 2 ft. $7\frac{1}{2}$ in. wide.

LONDON.
Barth. Frere,
45 Bedford Sq.

ANIMALS AND SUBJECTS OF STILL LIFE.

- Kitchen vessels and vegetables*, with two figures of life-size. VALLADOLID.
Mus. p. 47.
- Kitchen utensils, copper pans, melons, and vegetables.* Chap. ix. SEVILLE.
p. 676. About 3 ft. high ; 5 ft. wide. Aniceto Bravo.
- A white Poodle*, smelling a bone. SCOTLAND.
E. of Elgin,
Broom Hall, Fife.
- A Cardo* ; a vegetable of the artichoke kind, cut for the table. SEVILLE.
Chap. ix. p. 676. Juan Govantes.
Calle de A. B. C.
No. 17.
- Fish hanging by a string ; grapes and citrons on branches ; and a basket of apples.* SCOTLAND.
2 ft. $1\frac{1}{2}$ in. high ; 2 ft. $8\frac{3}{4}$ in. wide. William Stirling,
Keir, Perthshire.
- Chalices, and other vessels, and fruit* ; doubtful.
2 ft. $1\frac{1}{2}$ in. high ; 2 ft. $8\frac{3}{4}$ in. wide.
- Kitchen utensils, vegetables* ; with figures of a man and woman-servant, very doubtful. PARIS.
1 m. 80 c. high ; 2 m. 25 c. wide. ex-K. of the French
Lou. St. Col.
No. 154.

DRAWINGS

EXECUTED ON PAPER.

- Death of St. Francis of Assisi.*
36 c. high ; 25.5 c. wide.
- PARIS.
ex-K. of the French
Lou. St. Col.
No. 486.

Design of a triumph; in which the principal figures, seated in a car, are supposed to represent Philip IV. and his first Queen. } PARIS.
ex-K. of the French
Lou. St. Col.
No. 487.

21 c. high ; 17 c. wide.

A Man. Half-length.

21 c. high ; 17 c. wide.

A Painter, standing, with his palette and pencils in his hands. } No. 489.
19.5 c. high ; 10.8 c. wide.

The above are all executed with pen and ink.

A Boy, standing, with a plumed cap in his right hand ; a pillar, curtain, and balustrade behind ; apparently a sketch for a portrait of an Infant of Spain. In black crayons, on brownish paper. From Mr. Coesvelt's collection.

7 $\frac{1}{4}$ in. high ; 5 $\frac{3}{8}$ in. wide.

SCOTLAND.
William Stirling,
Keir, Perthshire.

Bishop, with a mitre and a flowing beard, his hands hanging down by his side, but as if about to be blessed. From Mr. Payne Knight's collection.

1 ft. 3 $\frac{1}{2}$ in. high ; 10 in. wide.

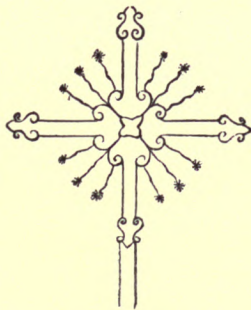
Girl ; full face, half length. In black crayons on blue paper. From Mr. Cracherode's collection.

11 in. high ; 7 $\frac{1}{2}$ in. wide.

LONDON.
British Museum,
Print Room.

Woman ; her face seen in profile, and hands pressed together as if praying ; in black and red crayons on brown paper. From Mr. Payne Knight's collection. Very doubtful.

10 $\frac{1}{2}$ in. high ; 8 in. wide.





CATALOGUE OF WORKS

EXECUTED BY AND ASCRIBED TO

BARTOLOMÉ ESTÉVAN MURILLO.



MDCCCXCI.

VOL. IV.

Z



EXPLANATION OF REFERENCES.

See also p. 1571.

SPAIN ; MADRID.—Academy of San Fernando.

SEVILLE.—Public Museum. Hospital of Charity. Cathedral.

There being no printed catalogues for these collections, I have used my own notes in describing their contents.

GERMANY ; BERLIN.—King of Prussia ; Royal Museum.

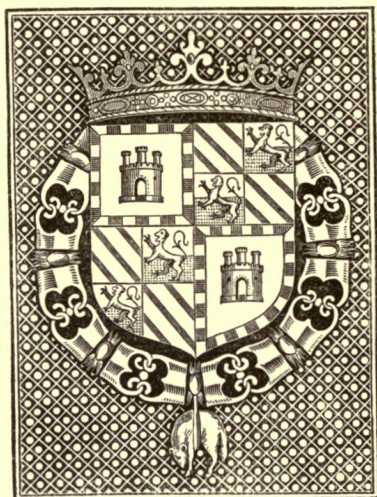
Verzeichniss der Gemälde-Sammlung des Königlichen Museums zu Berlin, von Dr. G. F. Waagen, Director ; 8vo, Berlin, 1837, pp. xvi. 324. The Spanish pictures occur in Part I.

VIENNA.—Gallery of Prince Esterhazy.

The pictures of this gallery I have given as I find them in Dr. Nagler's *Kunst-Lexicon*, band x., art. MURILLO.

The letters F. L. or G. L. appended to the notice of a picture, imply that it is the subject of a French or German lithographic print.

For much of the information contained in the following catalogue I have to thank Don José Maria Escayena, to whom I have already acknowledged my obligations in other parts of this work, chap. xii. pp. 1057, note 1, and 1059, note 3. A native of Seville, and residing there during the earlier part of his life, he enjoyed the advantage of studying all the fine works of Murillo, which Soult omitted to steal, in the churches and convents for which they were originally painted. He likewise had opportunities of watching the growth and the dispersion of the rich collection of Don Julian Williams, whence came many of the best works of the Andalusian masters now in the public and private galleries on this side the Pyrenees, and of noting the fate of many remarkable pictures at the suppression of the convents. I have thus been enabled to trace, in their land of exile, many of the pictures mentioned by Cean Bermudez, to mention several that escaped his notice, and to correct some of the many errors of the French catalogues.





WORKS OF MURILLO.

SACRED SUBJECTS.

- Abraham receiving the three angels.* Chap. xii. p. 1028. LONDON.
Formerly in the Hospital of Charity at Seville, whence
it was stolen by Marshal Soult. Figures life-size. D. of Sutherland,
7 ft. 9 in. high ; 8 ft. 6 in. wide. Stafford House.
No. 49.
- Abraham about to sacrifice his son Isaac, and prevented by an* PARIS.
angel ; the ram, caught in the thicket, being seen in the Ml.D. de Dalmatie,
background. Figures half life-size. R. de l'Université.
- Rebekah and the maidens of Nahor's city meeting Eliezer,* MADRID.
Abraham's steward, at the well. Chap. xii. p. 1087. Q. of Spain.
Figures full length, and about a third of the size of life. Roy. Mus.
3 ft. 10 in. high ; 5 ft. 5 in. wide. No. 208.
- Jacob blessed by his father Isaac, who mistakes him for Esau ;* ST. PETERSBURG.
the aged patriarch is sitting in his bed, and Rebekah is Emp. of Russia.
standing near ; all seen through an open doorway. Out- Herm. No. 35.
side, Esau comes back from hunting, followed by his
hounds. Formerly in the collection of the Marquess of
Santiago at Madrid.
8 ft. high ; 11 ft. 5 in. wide.
- The patriarch Isaac in bed, blessing Jacob ; Rebekah standing* LONDON.
near ; in an inner chamber, a figure near a blazing D. of Wellington,
hearth ; all seen through the arch of a door ; outside is Apsley House.
a girl with a basket, and pigeons fluttering round her ;
beyond a valley and ruined castle.
- Jacob's Dream of the Ladder.* Formerly in the collection of ST. PETERSBURG.
the Marquess of Santiago at Madrid. Emp. of Russia.
8 ft. high ; 11 ft. 5 in. wide. Herm. No. 15.

- The Meeting of Jacob and Rachel*; background, a pastoral landscape. ENGLAND.
Dulwich College,
Surrey. No. 294.
- Jacob placing the peeled rods in the water-troughs of Laban's cattle.* Formerly in the collection of the Marquess of Santiago at Madrid. Chap. xii. p. 1094. ENGLAND.
Ld. Northwick,
Thirlestane Ho.
Cheltenham.
- Jacob placing the peeled rods in the water-troughs of Laban's cattle.* Chap. x. p. 903. Very doubtful. Figures life-size. PARIS.
ex-K. of the French
Lo. Sp. G. No. 146.
1 m. 68 c. high; 2 m. 26 c. wide.
- Laban seeking for his gods in the tents of Jacob and Rachel.* Chap. xii. p. 1094. Formerly in the collection of the Marquess of Santiago at Madrid, and brought to England during the War of Independence, when it was purchased by the late Marquess of Westminster, says Mr. Buchanan, at the price of £1,200, and three pictures, two of them by Claude Lorraine, and one by N. Poussin; *Memoirs*, vol. ii. p. 221. A large landscape, with many figures. LONDON.
M. of Westminster,
Grosvenor House.
No. 47.
8 ft. high; 10 ft. 1 in. wide.
- Joseph interpreting the dreams of his father and brethren.* PARIS.
ex-K. of the French
Lou. O. Gal.
No. 1405.
1 m. 15 c. high; 1 m. 50 c. wide.
- Joseph and his brethren.* Offered for sale at Messrs. Christie and Manson's, in 1846, and bought in at £1,300. ENGLAND.
J. Cave,
Bristol.
- Moses striking the rock in Horeb.* Chap. xii. p. 1020. Engraved by R. Esteve; and on a small scale and in part (Moses and Aaron and the figures to their left) by Blanchard, at Paris. Figures life-size. SEVILLE.
Hosp. of Char.
About 9 ft. high; 21 ft. wide.
- Moses striking the rock in Horeb.* A repetition of the above picture. Chap. xii. p. 1022. It is much praised by M. Thoré, *Revue de Paris*, tom. xxi. p. 50. PARIS.
Ml. D. de Dalmatie,
R. de l'Université.
- Job and his wife.* The patriarch holds in his hand the abrasive potsherd; in the background are the ruins of his house. MADRID.
José Madrazo.
About 2 ft. high; 4 ft. wide.
- Ruth and Naomi departing from Moab*; Orpah in the background, returning to the city. Figures full length, and somewhat less than life. ENGLAND.
E. of Radnor,
Longford Castle,
Wilts. No. 107.
5 ft. 10 in. high; 6 ft. 11 in. wide.

- Tobit burying the strangled man.* Tobit iii. 3-9. A sketch on the top of the *tabla de difuntos*, or the tablet whereon the names of the dead who are to be prayed for are inscribed. 7 in. high ; 1 ft. 7 in. wide. SEVILLE. Hosp. of Charity, Chapter-room.
- Souls in Purgatory* ; with a cherub hovering above them with a red rosary. In the background two men in black, seated at a table, on which stands a cross. 7 in. high ; 1 ft. 1 in. wide.
- The Guardian Angel leading a child.* Chap. xii. pp. 1046-8. Engraved for this work by R. C. Bell. Figures life-size. SEVILLE. Cathedral.
- An Angel appearing to a Bishop at his prayers* ; the latter half-length ; life-size. 6 ft. 6 in. high ; 4 ft. 7 in. wide. MUNICH. D. of Leuchtenberg Gal. No. 96.
- Cherubs scattering flowers.* About 8 ft. high ; 9 ft. wide. ENGLAND. D. of Bedford, Woburn Abbey, Bedfordshire.
- Two Cherubs hovering in the air.* Doubtful. MADRID. José Madrazo.
- Two Angels adoring the Mystical Lamb, which lies sleeping on a cross* ; a small sketch. SEVILLE. Juan Govantes. Calle de A. B. C. No. 17.
- Angel with a cardinal's cap.* 2 ft. 10 in. high ; 2 ft. 8 in. wide. ENGLAND. G. Bankes, M.P. Kingston Hall, Dorset.
- The Nativity of Our Lady.* Chap. xii. p. 1001. Painted for the Cathedral of Seville, whence it was stolen by Marshal Soult. This is the picture to which Col. Gurwood's anecdote relates, chap. xii. p. 1033, note. Figures life-size. PARIS. Ml. D. de Dalmatie. R. de l'Université.
- About 7 ft. high ; 10 ft. wide.
- St. Anne teaching Our Lady to read.* Chap. xii. p. 1081. C. L. and F. L. Figures life-size. 7 ft. 10 in. high ; 5 ft. 1 in. wide. MADRID. Q. of Spain. Roy. Mus. No. 310.
- St. Anne teaching Our Lady to read.* Sketch for the above. 1 ft. 1 $\frac{3}{4}$ in. high ; 10 $\frac{3}{4}$ in. wide. Roy. Mus. No. 214.
- The Annunciation made by the Angel Gabriel to Our Lady.* C. L. 6 ft. 7 in. high ; 8 ft. 1 in. wide. Roy. Mus. No. 41.

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| <i>The Annunciation of Our Lady.</i> Life-size. | SEVILLE.
Pub. Mus. |
| <i>The Annunciation of Our Lady.</i> Chap. xii. p. 1019. Figures somewhat less than life. | SEVILLE.
Hosp. of Char. |
| <i>The Annunciation of Our Lady.</i>
4 ft. 6 in. high ; 3 ft. 6½ in. wide. | MADRID.
Q. of Spain.
Roy. Mus. No. 56. |
| <i>The Annunciation of Our Lady</i> ; cherubs and the mystic Dove hovering overhead. Figures half life-size.
4 ft. 7 in. high ; 3 ft. 10 in. wide. | ST. PETERSBURG.
Emp. of Russia.
Herm. No. 50. |
| <i>The Annunciation of Our Lady.</i>
35 c. high ; 47 c. wide. | PARIS.
ex-K. of the French
Lo. Sp. G. No. 147. |
| <i>The Annunciation of Our Lady</i> ; cherubs hovering above. Small full-length figures. | AMSTERDAM.
Pub. Mus. No. 219. |
| <i>The Annunciation of Our Lady.</i> Formerly in the collection of M. Aguado, Marquess de las Marismas, at Paris ; and engraved, with others of his pictures, by Lefevre, and purchased at his sale for £2,000. | ENGLAND. (?)
M. of Hertford. |
| <i>The Annunciation of Our Lady.</i>
4 ft. 4 in. high ; 3 ft. 4 in. wide. | ENGLAND.
W. Miles, M.P.
Leigh Court,
Somerset. No. 68. |
| <i>Our Lady of the Immaculate Conception</i> ; formerly in the church of the convent of San Francisco. Chap. xii. p. 1078. Colossal. | SEVILLE.
Pub. Mus. |
| <i>Our Lady of the Immaculate Conception</i> ; the Eternal Father is seen in the clouds above, and the head of the dragon beneath the feet of the Virgin. Formerly in the church of the Capuchin convent. Life-size. | |
| <i>Our Lady of the Immaculate Conception</i> ; said to be the portrait of Murillo's daughter. Formerly in the church of the Capuchin convent. Chap. xii. p. 1078. Life-size.
8 ft. 1 in. high ; 6 ft. wide. | |
| <i>Our Lady of the Immaculate Conception</i> ; with ten cherubs below and around her feet, bearing palms, olive sprays, roses, and lilies, and three above, besides winged heads. The Virgin's head the same as in the above picture. Formerly in the collection of the Infant Don Gabriel at Madrid.
10 ft. 6 in. high ; 6 ft. 9 in. wide. | LONDON.
Messrs. Woodburn,
112 St. Martin's
Lane. |

- Our Lady of the Immaculate Conception.* The head of the Virgin the same as in the above picture. C. L. and F. L.
7 ft. 4½ in. high ; 5 ft. 2 in. wide.
MADRID.
Q. of Spain.
Roy. Mus. No. 229.
- Our Lady of the Immaculate Conception.*
SEVILLE.
Pub. Mus.
- Our Lady of the Immaculate Conception.* On panel. Life-size.
SEVILLE.
Cathedral
Chapter-room.
- Our Lady of the Immaculate Conception.*
7 ft. 11½ in. high ; 4 ft. 3 in. wide.
MADRID.
Q. of Spain.
Roy. Mus. No. 65.
- Our Lady of the Immaculate Conception*, attended by angels, and adored by three ecclesiastics. Painted in 1656 or 1657 for the church of S^{ta} Maria la Blanca at Seville, whence it was taken, with Murillo's other works, by Marshal Soult ; chap. xii. p. 1007. Two of these are now in the Academy of San Fernando at Madrid (p. 1625). Like them, this picture seems originally to have been semicircular, and to have had pieces of canvas added at each of the upper corners.
1 m. 72 c. high ; 2 m. 85 c. wide.
PARIS.
ex-K. of the French
Lou. O. Gal.
No. 1124.
- Our Lady of the Immaculate Conception* ; supported and attended by thirty cherubs. Painted in 1678 for the church of Los Venerables at Seville, chap. xii. p. 1050, whence it was stolen by Marshal Soult. Engraved at Paris by Cousin.
About 10 ft. high ; 6 ft. wide.
PARIS.
Ml. D. de Dalmatie,
R. de l'Université.
- Our Lady of the Immaculate Conception* ; with six cherubs hovering beneath her feet, and ten heads of cherubs seen in the glory above. Purchased by Mr. Woodburn, of London, from the daughter of the French General Dessolle, by whom it was taken from the palace of Madrid during the War of Independence. Bought at the sale (or by private contract after the sale) for about 40,000 florins, by W. Aspinwall, New York. The King gave 80,000 florins for it, as I am informed by J. L. Motley. Full length ; life-size.
THE HAGUE.
K. of Holland.
Roy. Pal.
- Our Lady of the Immaculate Conception* ; with dark hair : upborne by four cherubs, bearing palms, roses, and a large sprig of olive. Formerly in the collection of Mr. Gray. Full length ; life-size.
LONDON.
R. Sanderson, M.P.
48 Belgrave Sq.
- Our Lady of the Immaculate Conception.* Doubtful.
2 m. 7 c. high ; 1 m. 24 c. wide.
PARIS.
ex-K. of the French
Lo. Sp. G. No. 148.

- Our Lady of the Immaculate Conception.* Rather less than life-size. Formerly in the collection of M. Zachary, Esq. LONDON.
M. of Lansdowne,
Lansdowne Ho.
No. 30.
- Our Lady of the Immaculate Conception.* Purchased at the sale of M. Lebrun's pictures in 1810, and said to have come from the convent of barefooted Carmelites at Madrid; Buchanan's *Memoirs*, vol. ii. p. 255. A work by Murillo on this subject in that convent is noticed by Cean Bermudez. Large. } ENGLAND.
Sir F. Baring, Bt.
Stratton Park,
Hants.
- Our Lady of the Immaculate Conception.* Small, and of an octagonal shape.
- Our Lady of the Immaculate Conception;* standing on a globe and clouds, supported by seven cherubs; apparently Murillo's daughter. This picture formerly belonged to the Queen Isabella Farnese, and was purchased from Marshal Sebastiani. LONDON.
Ld. Ashburton,
82 Piccadilly.
- About 2 ft. 1 in. high; 1 ft. 6 in. wide.
- Our Lady of the Immaculate Conception.* Engraved by Bridoux, 1845, in its original size, and on wood in this work, p. 1599. PARIS.
ex-K. of the French
Lo. Sp. G. No. 149.
- 46 c. high; 35 c. wide.
- Our Lady of the Conception.* SEVILLE.
Pub. Mus.
2 ft. high; 7 ft. 6 in. wide.
- Our Lady of the Immaculate Conception.* Brought to England by the late Sir J. Brackenbury. LONDON.
S. Jones Loyd,
22 Norfolk Street,
Park Lane.
1 ft. 3 in. high; 10½ in. wide.
- Our Lady of the Immaculate Conception.* Small. ENGLAND.
Dulwich College.
No. 341.
- Our Lady of the Immaculate Conception;* with a yellow scarf across her bosom; four cherubs at her feet, bearing palm and olive branches, roses, and lilies; on copper. ENGLAND.
Geo. Vivian,
Claverton Manor,
Somerset.
11½ in. high; 8 in. wide.
- Our Lady of the Immaculate Conception.* Small. SEVILLE.
Julian Williams,
H. Brit. Maj. Con.
- Our Lady of the Immaculate Conception.* Very small. LONDON.
The late Sir J. M.
Brackenbury, Kt.
- Our Lady of the Immaculate Conception.* Half-length. MADRID.
Q. of Spain.
Roy. Mus. No. 275.
3 ft. 3¼ in. high; 2 ft. 6 in. wide.

Our Lady of the Immaculate Conception. Bust, life-size.

LONDON.
Col. Baillie, M.P.
34 Mortimer St.
Cavendish Sq.

Mater Dolorosa—Our Lady of Sorrows; in white drapery, and with uplifted hands. Probably stolen from the church of S^{ta}. Maria la Blanca at Seville, which possessed (chap. xii. p. 1007), a picture on this subject praised by Cean Bermudez for the beauty of the head and hands. Engraved by Blanchard. Half length; life-size.

PARIS.
Ml. D. de Dalmatie,
R. de l'Université.

Our Lady of Sorrows and St. John the Evangelist, as if standing at the foot of the cross. Perhaps this may be the picture mentioned by Cean Bermudez as existing in the church of S^{ta}. Maria la Blanca at Seville, for it is not clear whether he meant to imply that the Virgin and the saint were on the same canvas, or formed two separate pictures. Figures, bust, life-size.
2 ft. 8 in. high; 2 ft. 7 in. wide.

SEVILLE.
J. M. Escazena.

Our Lady of Sorrows.
1 ft. 10½ in. high; 1 ft. 5½ in. wide.

MADRID.
Q. of Spain.
Roy. Mus. No. 130.

Our Lady and Angels.

ROME.
D. di Braschi,
Braschi Palace.

Our Lady, kneeling. A small full-length figure.

LONDON.
M. of Lansdowne,
Lansdowne Ho.
No. 31.

The Assumption of Our Lady. Hough. Engraved in mezzotint by Green.
4 ft. 1 in. high; 4 ft. 8 in. wide.

ST. PETERSBURG.
Emp. of Russia.
Herm. No. 54.

Assumption of Our Lady; borne to heaven by cherubs. Purchased from a picture-dealer named Casanova at Cadiz. Full length; life-size.

LONDON.
The late Sir J.
Brackenbury.

The Queen of Heaven. Doubtful.
86 c. high; 81 c. wide.

PARIS.
ex-K. of the French
Lo. Sp. G. No. 160.

Our Lady, seated, with Infant Saviour in her lap. An early picture. Life-size.

SEVILLE.
Pub. Mus.

Our Lady, with the Infant Saviour in her lap.
5 ft. 5 in. high; 3 ft. 8½ in. wide.

MADRID.
Q. of Spain.
Roy. Mus. No. 271.

- Our Lady and the Infant Saviour*, who holds an apple in his hand, whence the picture was known in Spain as "*La Virgen de la Manzana*." Purchased from Don Julian Williams at Seville. Full length; life-size.
5 ft. 3 in. high; 3 ft. 3 in. wide.
- Our Lady of the Rosary, with the Infant Saviour in her lap.* Mentioned by Cean Bermudez as being formerly in the convent of the shod Carmelites at Seville; and bought, in 1834, from Don Julian Williams. Life-size.
5 ft. 5 in. high; 3 ft. 6½ in. wide.
- Our Lady of the Rosary, with the Infant Saviour in her lap;* enthroned on clouds, and supported by four cherubs. Engraved, in mezzotint, by Say; without the angels, by J. Somerville and R. Graves; and finely engraved, at full length, by George Smith. Figures life-size.
- Our Lady of the Rosary, with the Infant Saviour in her lap.* Full length; life-size.
- Our Lady of the Rosary, with the Infant Saviour in her lap.* Full length; life-size. F. L., and called *La Vierge au Chapelet*.
1 m. 66 c. high; 1 m. 23 c. wide.
- Our Lady of the Rosary, seated, with the Infant Saviour on her knees.*
5 ft. 10½ in. high; 3 ft. 11½ in. wide.
- Our Lady of the Rosary, with the Infant Saviour standing on her knee, holding the rosary in his hand.* Purchased at the sale of Mr. Carr, in London, about 1840.
3 ft. 6 in. high; 2 ft. 8 in. wide.
- Our Lady and the Infant Saviour;* known as *N^a. Señ^a. de la Faja*, "Our Lady of the Girdle;" and formerly entailed (*vinculado*) in the collection of the Count of Aguila, at Seville, chap. xii. p. 984, note, from whom it was bought for 25,000 crowns, or about £5,000. F. L.
1 m. 37 c. high; 1 m. 12 c. wide.
- Our Lady with the Infant Saviour on her knees;* seated near the corner of a wall. Full length; life-size.
- Our Lady with the Infant Saviour standing on her knee.* Full length; life-size.
- Our Lady and the Infant Saviour*, who is giving bread to an old man.
- Our Lady and the Infant Saviour*, attended by two angels.

ENGLAND.

Sir W. Eden, Bart.
Windlestone Hall,
Durham.

ENGLAND.

Dulwich College.
No. 347.

MADRID.

José Madrazo.

PARIS.

ex-K. of the French
Lou. O. Gal.
No. 1125.

MADRID.

Q. of Spain.
Roy. Mus. No. 423.

LONDON.

Rt. Hon. E. Ellice,
M.P.,
18 Arlington St.

PARIS.

ex-K. of the French
Lo. Sp. G. No. 156.

ROME.

Prince of Corsini,
Corsini Palace.

LONDON.

Col. H. Baillie, M.P.
34 Mortimer St.
Cavendish Square.

VIENNA.

Prince Esterhazy,
Esterhazy Palace.

- Our Lady, with the Infant Saviour.* Chap. i. p. 79. } FLORENCE.
Gr. D. of Tuscany,
Pitti Palace.
No. 39.
- Our Lady, with the Infant Saviour.* Life-size. } No. 62.
- Our Lady, with the Infant Saviour standing on her knee.* Life-size. } THE HAGUE.
K. of Holland.
Roy. Mus. No. 270.
- Our Lady, looking up to heaven, with the Infant Saviour in her lap.* Half length ; life-size. } DRESDEN.
K. of Saxony.
Roy. Gal. P. ii.
No. 539.
- Our Lady and the Infant Saviour ; known as "La Virgen de la Servilleta."* Formerly in the Capuchin convent at Seville. Engraved by Blas Amettler, and, in wood, in this work. Chap. xii. p. 1044. Bust, life-size.
2 ft. 8 in. high ; 2 ft. 7 in. wide. } SEVILLE.
Pub. Mus.
- Our Lady, with the Infant Saviour at the breast ; unfinished.* This picture, which is improperly described as "The Nativity of Our Lord," in the catalogue, may possibly be the picture mentioned in Murillo's will as ordered by a weaver of Seville, who had paid nine yards of satin, on account, towards the price. Chap. xii. p. 1062, note.
73 c. high ; 60 c. wide. } PARIS.
ex-K. of the French
Lo. St. Col. No. 110.
- Our Lady seated, with the Infant Saviour on her knees.* Formerly the altar-piece in the chapel of the palace of the Marquess of Santiago at Madrid, and brought to England in 1809 by Mr. Buchanan, who valued it at 2,500 guineas ; *Memoirs*, vol. ii. p. 234. It was afterwards purchased by Lord Berwick.
5 ft. 3½ in. high ; 3 ft. 6½ in. wide. } LONDON.
S. J. Loyd,
22 Norfolk Street,
Park Lane.
- Our Lady standing, with the Infant Saviour in her arms.* This picture is supposed to be the upper half of a composition representing the Virgin standing on clouds and supported by cherubs, of which Marshal Soult is said to possess the remainder, and to call it "*La Vierge coupée*." It formerly belonged to Mr. Gray.
3 ft. 4 in. high ; 2 ft. 6½ in. wide. }
- Our Lady and the Infant Saviour.* } ENGLAND.
Sir A. Aston, G.C.B.
Aston Hall,
Cheshire.

- Our Lady, with the Infant Saviour.*
80 c. high ; 59 c. wide.
PARIS.
ex-K. of the French
Lo. Sp. G. No. 151.
- Our Lady, with the Infant Saviour in her lap ; knee-piece, life-size.* G. L.
2 ft. 10 in. high ; 2 ft. 2 in. wide.
MUNICH.
D. of Leuchten-
berg.
Gal. No. 98.
- Our Lady and the Infant Saviour.* Formerly in the collection of Joseph Buonaparte, ex-King of Spain.
ENGLAND.
Ld. Northwick,
Northwick Park,
Gloucestershire.
- Our Lady and St. Elizabeth, with Infants Saviour and St. John Baptist ; the Eternal Father and the Holy Spirit in the clouds above.* There is a good French lithograph of it, in which it is called "*La Vierge de Seville*." This carefully painted picture, from its want of mellowness of tone and boldness of touch, seems to be a copy executed by a foreigner from a work of Murillo.
2 m. 40 c. high ; 1 m. 89 c. wide.
PARIS.
ex-K. of the French
Lou. O. G.
No. 1126.
- Our Lady, with the Infant Saviour in her lap, and the Infant St. John the Baptist by her side, the latter holding in his right hand a goldfinch.* Our Lord is wrapped in a white cloth, with a green and red border and a fringe, like the Moorish stuff still woven by the peasants in the Serrania del Condado de Niebla, and hence called *serrana*. Purchased in 1838 from the nuns of La Madre de Dios, at Seville, the convent in which Murillo's daughter took the veil. Chap. xii. p. 1059. Figures life-size.
5 ft. 4 in. high ; 3 ft. 8 in. wide.
SEVILLE.
J. M. Escazena.
- Our Lady, with the Infant Saviour and St. John.*
About 1 ft. 6 in. high ; 1 ft. 1 in. wide.
LONDON.
Ld. Ashburton,
82 Piccadilly.
- Our Lady, with the Infant Saviour on her knee ; seated, and adored by saints.* A composition of seven figures. The Virgin receives from a kneeling boy, in the Franciscan habit, two white roses ; and behind her stand four angels, in white robes, with palms. Besides these there are four cherubs in the clouds above. In the background, a crowd of people gather round a preaching friar ; and beyond them is a street, with a church tower. Figures life-size.
ENGLAND.
D. of Rutland,
Belvoir Castle,
Leicestershire.
- The Dream of St. Joseph,* who lies asleep on a bank, whilst an angel bends over him, whispering in his ear.
About 2 ft. high ; 4 ft. wide.
MADRID.
José Madrazo.

- | | |
|--|---|
| <i>St. Joseph</i> (called in the catalogue <i>Joaquin</i>) and the <i>Infant Saviour</i> . In his early style. | VALLADOLID.
Pub. Mus. p. 64. |
| <i>St. Joseph and the Infant Saviour</i> , standing. Formerly in the Capuchin convent. Full length; life-size. | SEVILLE.
Pub. Mus. |
| <i>St. Joseph leading the Infant Saviour by the hand; two cherubs hovering above their heads.</i> Coes.
2 ft. 4 in. high; 1 ft. 9 in. wide. | ST. PETERSBURG.
Emp. of Russia.
Herm. No. 27. |
| <i>St. Joseph holding in his arms the Infant Saviour, who has a cluster of lilies in his hands.</i> Half-length.
3 ft. 9 in. high; 3 ft. 2 in. wide. | Herm. No. 70. |
| <i>St. Joseph and the Infant Saviour.</i>
1 m. 56 c. high; 97 c. wide. | PARIS.
ex-K. of the French
Lo. Sp. G. No. 152. |
| <i>St. Joseph and the Infant Saviour.</i>
95 c. high; 81 c. wide. | Ibid. No. 153. |
| <i>St. Joseph and the Infant Saviour.</i>
22 c. high; 81 c. wide. | Ibid. No. 154. |
| <i>St. Joseph, with the Infant Saviour asleep on his knees.</i> F. L.
1 m. 69 c. high; 1 m. 10 c. wide. | St. Col. No. 111. |
| <i>St. Joseph seated, with the Infant Saviour on his knees.</i> From the collection of Henry Hope, Esq.
1 ft. high; 9½ in. wide. | LONDON.
Samuel Rogers,
8 St. James's Pl.
No. 24. |
| <i>St. Joseph and the Infant Saviour.</i> Small size. | PARIS.
Cte. de Portalis. |
| <i>St. Joseph and the Infant Saviour.</i> | VIENNA.
Prince Esterhazy,
Esterhazy Palace |
| <i>The Flight of the Holy Family into Egypt.</i> Chap. xii. p. 997. Our Lady, with the Infant Saviour, is seated on an ass, which is led by St. Joseph. Painted for the convent of shod Friars of Mercy, at Seville, whence it was stolen by Marshal Soult.
About 4 ft. high; 4 ft. 6 in. wide. | PARIS.
Ml. D. de Dalmatie,
R. de l'Université. |
| <i>The Flight of the Holy Family into Egypt.</i> Our Lady, with the Infant Saviour in her arms, rides upon an ass, which is led by St. Joseph; two cherubs hover overhead. Engraved by Spilsbury. Hough.
3 ft. 2 in. high; 2 ft. wide. | ST. PETERSBURG
Emp. of Russia.
Herm. No. 43. |

- The Flight of the Holy Family into Egypt.* Our Lady, attended by two cherubs, watches the sleeping Saviour; St. Joseph standing behind. Engraved in the *Description de l'Hermitage*. Figures life-size.
4 ft. 5 in. high; 5 ft. 8 in. wide.
- The Flight of the Holy Family into Egypt.*
4 ft. 2½ in. high; 5 ft. 4½ in. wide.
- The Flight into Egypt.* Our Lady seated on a stone, watching the Infant Saviour, who is asleep at her side; St. Joseph stands behind, holding an ass by the bridle; two cherubs stand by the Virgin's knees; and *alforjas*, or saddlebags, and a bottle, lie on the ground.
4 ft. 2 in. high; 5 ft. 7 in. wide.
- The Holy Family.* Our Lady and St. Joseph, with the Saviour, as a child, between them, all standing; in glory above appear the Eternal Father, the mystic Dove, two angels, and a multitude of cherubs. Incorrectly called in the catalogue "*La Trinité*." Purchased from Don Julian Williams. Interesting as a specimen of the early style in which Murillo painted before he went to Madrid, and the influence of his first master, Juan del Castillo, can be traced.
2 m. 22 c. high; 1 m. 42 c. wide.
- The Holy Family.* The Saviour, as a child, standing between Our Lady and St. Joseph, and the Holy Ghost descending upon them from the Eternal Father, who appears in the clouds above. One of Murillo's latest works, and painted for the Marquess of Pedroso, at Cadiz; it was valued, says Cean Bermudez, in 1708, amongst the effects of the family, at 800 *pesos* of 15 reals, or 600 crowns. Brought to England after the War of Independence, it was purchased, together with Rubens's "Brazen Serpent," No. 59, in 1837, for £7,350. Praised by Palomino, tom. iii. p. 625. Figures life-size.
9 ft. 6 in. high; 6 ft. 10 in. wide.
- The Holy Family;* a highly-finished sketch of the above picture. Purchased from Don Francisco de la Barrera Enguidanos, and since sold by Mr. Williams to some English collector.
- The Holy Family;* St. Joseph stands, holding in his arms the Infant Saviour, who leans towards his mother; she stretches out her arms to him in return.
9 in. high; 7 in. wide.
- ST. PETERSBURG.
Emp. of Russia.
Herm. No. 18.
- SCOTLAND.
E. of Wemyss,
Gosford House,
East Lothian.
- ENGLAND.
W. Miles, M.P.
Leigh Court,
Somersetshire.
No. 12.
- PARIS.
ex-K. of the French
Lo. Sp. G. No. 115.
- LONDON.
Nat. Gal. No. 13.
- SEVILLE.
Julian Williams,
Brit. Consul.
- ST. PETERSBURG.
Emp. of Russia.
Herm. No. 42.

- The Holy Family*; Our Lord, as a child, with a goldfinch in his hand, plays with a dog, while the Virgin and St. Joseph, the one spinning and the other planing a board, desist from their work to look at him. From the goldfinch the picture takes its name of "*El Pajarito*." *C. L.* Chap. xii. p. 1081.
5 ft. 2 in. high; 6 ft. 9 in. wide.
- The Holy Family and the infant St. John grouped under a tree*; a lamb lying at their side; in the background, a tower and pleasant landscape.
- The Holy Family.* Doubtful. Figures about a third of the size of life.
- The Holy Family*; figures seen to the knee.
4 ft. high; 3 ft. 4 in. wide.
- The Holy Family*; Our Lady, with the Infant Saviour in her lap, and St. Joseph standing near, is adored by a kneeling prelate; a greyhound lies asleep beneath a low arch. Small full-length figures.
1 ft. 9 in. high; 1 ft. 4 in. wide.
- The Holy Family*; Our Lady holding up the delicate drapery which covers the sleeping Infant Saviour; shows him to the young St. John Baptist. Somewhat less than life. Circular; 3 ft. 9 in. diameter.
- The Holy Family.*
- The Holy Family.* Formerly in the collection of Lucien Bonaparte.
- The Holy Family.*
- The Holy Family.*
- Our Lord and St. John Baptist, as children, with a lamb, and a basket of fruit*; above him three cherubs. Figures life-size.
- Our Lord and St. John Baptist, as children.*
- MADRID.
Q. of Spain.
Roy. Mus. No. 43.
- ENGLAND.
D. of Rutland,
Belvoir Castle,
Leicestershire.
- ENGLAND.
D. of Devonshire,
Chatsworth,
Derbyshire.
- ENGLAND.
W. Miles, M.P.
Leigh Court,
Somerset. No. 9.
- ENGLAND.
Ld. Heytesbury,
Heytesbury Ho.
Wilts.
- ENGLAND.
Ld. Northwick,
Northwick Park;
Gloucestershire.
- ENGLAND.
Sir F. Baring, Bt.
Stratton Park,
Hants.
- VIENNA.
Prince Esterhazy,
Esterhazy Palace.
- PARIS.
Ml. D. de Dalmatie,
R. de l'Université.
- SEVILLE.
Juan Govantes,
Calle de A. B. C.
No. 17.

- Our Lord and St. John Baptist*; the first giving the second water out of a shell, and therefore known as *Los Niños de la Concha*, the "Children of the Shell." Chap. xii. p. 1084. C. L. and F. L.
3 ft. 8¼ in. high; 4 ft. 5¼ in. wide. MADRID.
Q. of Spain.
No. 202.
- Three small studies in one frame :—
The Nativity of our Lord;
St. John Baptist, with a lamb;
St. John Baptist, with a lamb;
Each about 7 in. high; 5 in. wide. LONDON.
D. of Sutherland,
Stafford House.
No. 52.
- St. John Baptist, as a child, seated on a rock, with a reed cross in his hand, and a lamb lying at his feet.* Formerly in the collection of Henry Hope, Esq.
3 ft. 2 in. high; 2 ft. 4½ in. wide. ENGLAND.
Geo. Vivian,
Claverton Manor,
Somerset.
- St. John Baptist, as a child, with a lamb by his side.* Small. SCOTLAND.
E. of Elgin,
Broom Hall, Fife.
- St. John Baptist, as a child, with a lamb.* C. L. and F. L.
4 ft. 4 in. high; 3 ft. 6½ in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 50.
- St. John Baptist, as a child, with a lamb*; a repetition of the above picture. Purchased at Lisbon.
3 ft. 6 in. high; 2 ft. 7 in. wide. ENGLAND.
Ld. Heytesbury,
Heytesbury Ho.
Wilts.
- St. John Baptist, as a child, with a lamb*; a second repetition. Purchased for £200 from Don J. M. Escazena, who bought it from a dealer at Cadiz in 1831. Near the right hand bottom corner of the canvas appears Murillo's monogram, which seems to have been marked on the paint, when wet, with the stick of the brush. **BM**
3 ft. 11½ in. high; 3 ft. 3 in. wide. ENGLAND.
George Field,
Sister House,
Clapham.
- St. John Baptist, as a child, with a cross of reed in his hand, and a lamb by his side*; landscape background. Full length; life-size.
4 ft. 11 in. high; 3 ft. 5 in. wide. VIENNA.
Imp. Gal. Bel.
p. 66.
- St. John Baptist, as a child, with a lamb.* Chap. xii. p. 1083. Formerly in the Lassay, Presle, and Robit collections, at Paris; bought from the latter by the late Sir Simon Clarke, to whom it was valued, with its companion, "The Good Shepherd," at 4,000 guineas, and purchased at the sale of his pictures in 1840, for £2,100. Engraved by Green and others. Full length; life-size.
5 ft. 5 in. high; 3 ft. 7 in. wide. LONDON.
Nat. Gal. No. 176.

- St. John Baptist, with a lamb.* Chap. xii. p. 1084. Repetition of the above picture. ENGLAND.
E. of Lovelace,
Ockham, Surrey.
- St. John Baptist, as a child, with a lamb.* LONDON.
M. of Westminster,
Grosvenor House.
No. 46.
- St. John Baptist, as a child, with a lamb.* Chap. xii. p. 1019. Full length; life-size. On panel. SEVILLE.
Hosp. of Charity.
- St. John the Baptist.* Doubtful.
2 m. 50 c. high; 1 m. 72 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 157.
- St. John Baptist in the desert, leaning against a rock; at his feet a sheep.* Formerly in the Capuchin convent. Full length; life-size. SEVILLE.
Pub. Mus.
- St. John the Baptist questioned by the Jews.* The Baptist, in a Roman tunic and a red mantle, and holding a reed cross in his left hand, stands conversing with three men, one of them wearing spectacles. It probably represents the passage of his history recorded in St. Luke x. 10-14, or St. John i. 19-22. A lamb lies in the foreground of the picture, and at the top of the canvas are two small figures of an angel and a winged lion, over which are two scrolls, with the inscription, "INTER NATOS NON SVRREXIT MAIOR," and "VOX CLAMANTIS IN DESERTO PARATE VIAM DOMINO." Formerly in the nunnery of S. Leandro, at Seville, and purchased from the nuns by Mr. Nathan Wetherall, an English merchant of that city, by whom it was sold to Mr. Purvis.
8 ft. 6 in. high; 5 ft. 7 in. wide. LONDON.
Thos. Purvis, Q.C.
2 Stone Buildings,
Lincoln's Inn.
- Head of St. John Baptist in a charger.* LONDON.
E. of Clarendon,
1 Grosvenor Cres.
- Head of St. John Baptist in a charger.* MADRID.
Q. of Spain.
Roy. Mus. No. 218
1 ft. 9½ in. high; 2 ft. 9 in. wide.
- Head of St. John Baptist in a charger.* ENGLAND.
W. Miles, M.P.
Leigh Court,
Somersetshire.
No. 42.
2 ft. high; 2 ft. 5 in. wide.

- Nativity of Our Lord*; Our Lady lifting the veil which covers the manger, presents to the gaze of the adoring shepherds the Divine Babe, from whose body proceeds light. Hough.
4 ft. 1 in. high; 4 ft. 8 in. wide. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 104.
- Nativity of Our Lord*. Perhaps the worst picture in a collection rich in daubs, and in no respect worthy of Murillo, or resembling his style.
59 c. high; 80 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 150.
- Adoration of the Shepherds of Bethlehem*. Figures life-size.
10 ft. 6 in. high; 6 ft. 9 in. wide. SEVILLE.
Pub. Mus.
- Adoration of the Shepherds*. Engraved by Huvert, and in the C. L.
6 ft. 8½ in. high; 8 ft. 2 in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 191.
- Adoration of the Shepherds*. Sold at the sale of Mr. Higginson's pictures (known as the Saltmarshe collection), 5th and 6th June 1846, for £3,018, 5s. Large size. ENGLAND (?)
M. of Hertford.
- Adoration of the Shepherds*.
1 ft. 5 in. high; 1 ft. 11 in. wide. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 9.
- Adoration of the Wise Men*; a composition of eleven small figures. ENGLAND.
Dulwich College,
Surrey, No. 312.
- Adoration of the Wise Men*; a composition of eleven principal figures, of life-size. ENGLAND.
D. of Rutland,
Belvoir Castle,
Leicestershire.
- Our Lord, as a child, lying asleep on a cross*. Doubtful.
27 c. high; 33 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 155.
- Our Lord, as a child, asleep on a cross, with his right hand resting on a skull*.
2 ft. 3 in. high; 3 ft. 2 in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 179.
- Our Lord, as a child, asleep on a cushion, with the cross*. Formerly in the gallery of the Infant Don Luis de Borbon. Inherited by his daughter the Duchess of San Fernando, it was sold, with the rest of the San Fernando collection, to Don José de Salamanca, for a short time Prime Minister of Isabella II., who presented it, in December 1845, to Mrs. John Abel Smith.
1 ft. 4 in. high; 1 ft. 10 in. wide. ENGLAND.
J. Abel Smith, M.P.
Dale Park,
Sussex.
- Our Lord, as a child, asleep*.
1 ft. 8 in. high; 2 ft. 6 in. wide. LONDON.
M. of Westminster,
Grosvenor House.
No. 45.

- Our Lord, as a child, lying asleep, with his head pillowed on a skull.* LONDON.
E. of Clarendon,
1 Grosvenor Cres.
- Our Lord, as a child, standing on a globe.* Chap. xii. p. 1019. Life-size ; on panel. SEVILLE.
Hosp. of Char.
- Our Lord, as a child, with his left hand resting on a globe ; said to have been transferred from fresco to canvas. Full length ; life-size.* ENGLAND.
M. of Lansdowne,
Bowood, Wilts.
No. 29.
- Our Lord, as a child, seated on clouds, with a cross in his hand, and attended by three cherubs.* Formerly in the collection of Henry Hope, Esq.
3 ft. 2 in. high ; 2 ft. 4½ in. wide. ENGLAND.
George Vivian,
Claverton Manor,
Somerset.
- Our Lord, in his childhood, as the Good Shepherd.* Chap. xii. p. 1084. C. L. and F. L.
4 ft. 5 in. high ; 3 ft. 7½ in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 46.
- Our Lord, the Good Shepherd, as a child.* Chap. xii. p. 1083. Formerly in the Lassay, Presle, and Robit collections at Paris, and bought from the last by the late Sir Simon Clarke, by whose son it was sold, in 1840, for £3,900. There is an engraving by Major, 1772, which may perhaps have been executed from this or the following picture.
5 ft. 5 in. high ; 3 ft. 7 in. wide. ENGLAND.
B. de Rothschild,
Gunnersbury Ho.
Middlesex.
- Our Lord, the Good Shepherd, as a child ; a repetition of the above.* 5 ft. 4 in. high ; 3 ft. 8 in. wide. SCOTLAND.
E. of Wemyss,
Gosford House,
East Lothian.
- Our Lord, the Good Shepherd, as a child, seated beneath a rock, amongst sheep, and holding in his hand the crown of thorns.* Engraved by Sir Robert Strange. Figure somewhat less than life. SCOTLAND.
Glasgow
University.
- Our Lord, the Good Shepherd, as a child ; with three sheep.* Life-size ; on panel.
2 ft. 3 in. high ; 1 ft. 4 in. wide. MUNICH.
D. of Leuchten-
berg. Gal. No. 94.
- Our Lord in his youth ; sketch of his head.* SEVILLE.
Cathedral.
- Our Lord and St. John Baptist standing on the banks of the Jordan.* Bought from Don Antonio Bravo, who purchased it from the nuns of San Leandro at Seville. Figures life-size.
2 m. 68 c. high ; 1 m. 80 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 158.

- Our Lord baptized by St. John Baptist.* Purchased by Mr. Nathan Wetherall, an English merchant, from the nuns of S. Leandro at Seville, during the War of Independence. ENGLAND.
Wm. W. Burdon,
Hartford House,
Durham.
8 ft. 6 in. high ; 5 ft. 7 in. wide.
- Our Lord baptized by St. John Baptist.* Chap. xii. p. 1004. SEVILLE.
This seems to be the original of the poor engraving by Cathedral.
Matias de Arteaga, 1698. Figures about life-size.
- Our Lord and the Blessed Virgin at the Marriage in Cana of Galilee.* Formerly in the collection of Citizen Robit at Paris, from which it was bought by Geo. Hibbert, Esq., M.P. It was valued to him at 1,200 guineas (Buchanan's *Memoirs*, vol. ii. p. 51), and was sold at his sale for 870 guineas. ENGLAND.
M. of Ailesbury,
Tottenham Park,
Wilts.
5 ft. 6 in. high ; 7 ft. 2 in. wide.
- Our Lord's Miracle of the Loaves and Fishes.* Chap. xii. p. 1023. Figures life-size. SEVILLE.
About 9 ft. high ; 21 ft. wide. Hosp. of Char.
- Our Lord's Miracle of the Loaves and Fishes.* A repetition of the above. Highly praised by M. Thoré, *Revue de Paris*, tom. xxi. p. 51. PARIS.
Ml.D.de Dalmatic,
R. de l'Université.
- Our Lord's Miracle of the Loaves and Fishes*; a small carefully-painted sketch of the above. LONDON.
1 ft. 1 in. high ; 2 ft. 6 in. wide. H. A. J. Munro,
113 Park Street.
- Apostle, and lad with two fishes.* Sketch of two of the figures in the above picture at Seville. LONDON.
1 ft. 4 in. high ; 1 ft. 1 in. wide. T. Purvis, Q.C.
2 Stone Buildings,
Lincoln's Inn.
- Our Lord healing the Paralytic at the Pool of Bethesda.* LONDON.
Formerly in the Hospital of Charity at Seville, whence it was stolen by Marshal Soult. Chap. xii. p. 1029. George Tomline,
1 Carlton Ho. Ter.
- The Last Supper of Our Lord.* An early picture. Chap. xii. SEVILLE.
p. 1007. Figures life-size. Church of S^{ta}-
Maria la Blanca.
- Our Lord in the garden, and an Angel presenting Him with a cup*; the sleeping disciples in the background. PARIS.
36 c. high ; 27 c. wide. ex-K. of the French
Lo. O. G. No. 1127.
- Our Lord at the column of scourging*; St. Peter kneeling at his feet. Ibid. No. 1128.
- Our Lord after the scourging.* Lo.St.Col.No.113.
1 m. 25 c. high ; 1 m. 46 c. wide.

- Our Lord after the scourging*; in the background St. Peter weeping. SEVILLE.
Cathedral.
- Ecce Homo—Our Lord crowned with thorns.* Bust, life-size. ENGLAND.
About 2 ft. 10 in. high; 2 ft. wide. Ld. Ashburton,
The Grange,
Hants.
- Our Lord crowned with thorns, and in a brown robe.* Purchased from Marshal Sebastiani in 1815. Bust, life-size. LONDON.
About 2 ft. 10 in. high; 2 ft. wide. Ld. Ashburton,
82 Piccadilly.
- Our Lord crowned with thorns*; a head. MADRID.
1 ft. 10½ in. high; 1 ft. 5½ in. wide. Q. of Spain,
Roy. Mus. No. 129.
- Our Lord crowned with thorns*; a head. Engraved by A. Collier, 1843. PARIS.
60 c. high; 48 c. wide. ex-K. of the French
Lo. Sp. G. No. 163.
- Our Lord crowned with thorns.* Formerly in the chapel of Our Lady of the Pillar in the Cathedral of Seville, and presented to King Louis Philippe by the Chapter, in return for a bad modern portrait of Columbus, which hangs in the Cathedral library. Half-length; on panel. Lo. Sp. G. No. 162.
84 c. high; 76 c. wide.
- Our Lord holding the cross.* Bought from Don Julian Williams, by whom it was purchased from Don Ant. Bravo. Lo. Sp. G. No. 161.
1 m. 6 c. high; 79 c. wide.
- Our Lord's countenance*; as impressed on the miraculous kerchief of Sts. Veronica. A fine specimen of Murillo's second manner. Purchased by Richard Ford, Esq., from Don Julian Williams. An oval picture. Face life-size. ENGLAND.
S. Jones Loyd,
Wickham Park,
Surrey.
- Our Lord crucified between the two Thieves*; St. Mary Magdalene embracing his feet, and many figures grouped around the cross. MADRID.
About 5 ft. high; 4 ft. wide. José Madrazo.
- Our Lord on the Cross*; around which stand Our Lady, St. Mary Magdalene, and St. John. Hough. Engraved by Spilsbury. ST. PETERSBURG.
3 ft. 1 in. high; 2 ft. 2 in. wide. Emp. of Russia.
Herm. No. 51.
- Crucifixion of our Lord.* An early picture. SEVILLE.
Pub. Mus.
- Crucifixion of our Lord.* MADRID.
6 ft. 7 in. high; 3 ft. 10 in. wide. Q. of Spain.
Roy. Mus. No. 64.
- Crucifixion of our Lord.* Roy. Mus. No. 321.
2 ft. 6½ in. high; 1 ft. 11¼ in. wide.

- Our Lord on the Cross.* ENGLAND.
Dulwich College,
Surrey.
- Our Lord on the Cross ; on a small cross of panel.* SEVILLE.
Ch. of the Capu-
chins beyond the
walls.
- Our Lord on the Cross ; on a small cross of panel. Purchased from Don Salvador Gutierrez, a painter at Seville in 1845, and said to have belonged to the church of the Capuchins.* SCOTLAND.
William Stirling,
Keir, Perthshire.
1 ft. 6 $\frac{3}{4}$ in. high ; 11 $\frac{1}{2}$ in. wide.
- Deposition from the Cross ; Our Lady, the Maries, and disciples grouped around the dead body of Our Lord. Formerly in the Capuchin convent. Figures life-size.* SEVILLE. ;
Pub. Mus.
- Deposition from the Cross ; Our Lady supporting the dead body of the Saviour, and attended by weeping cherubs.* ENGLAND.
W. Miles, M.P.
Leigh Court,
Somerset. No. 71.
4 ft. 4 in. high ; 3 ft. 4 in. wide.
- Deposition from the Cross ; Our Lady kneeling beside the dead body of the Saviour, and attended by two weeping cherubs. On an octagonal plate of copper.* LONDON.
H. A. J. Munro,
113 Park Street.
1 ft. in diameter.
- Resurrection of our Lord. Painted for the chapel of La Espiracion, in the convent of Mercy (now the Museum) at Seville, and mentioned with praise by Cean Bermudez. Stolen by Marshal Soult, probably for the Louvre. After its restoration in 1814, it was detained at Madrid by the Government, till the expenses of carriage should be repaid by the friars, who did not, however, find it convenient to redeem it. Figures life-size.* MADRID.
Acad. of S. Fern.
- The Return of the Prodigal Son to his father's house. Formerly at the Hospital of Charity at Seville, whence it was stolen by Soult. Chap. xii. p. 1029. Figures full length ; life-size.* LONDON.
D. of Sutherland,
Stafford H. No. 48.
7 ft. 9 in. high ; 8 ft. 6 in. wide.
- The Prodigal Son.* PARIS.
ex-K. of the French
Lo. Sp. G. No. 178.
57 c. high ; 1 m. 3 c. wide.
- The Prodigal Son ; four sketches.* MADRID.
Q. of Spain.
Roy. Mus. Nos. 211,
212, 216, 217.
Each 11 $\frac{1}{2}$ in. high ; 1 ft. 2 $\frac{3}{8}$ in. wide.

- The Prodigal Son: receiving his patrimony, leaving home, spending his substance with harlots, and keeping swine.* Four sketches. Purchased from Don Julian Williams. Each 27 c. high; 37 c. wide. PARIS.
ex-K. of the French
Lou. St. Col.
Nos. 116, 117, 118,
119.
- The Rich Man and Lazarus; a study for a large picture.* LONDON.
E. of Ellesmere,
18 Belgrave Sq.
No. 63.
- St. Peter released from prison by the Angel.* Formerly in the Hospital of Charity at Seville, whence it was stolen by Marshal Soult. Chap. xii. p. 1030. Figures life-size. PARIS.
Ml. D.de Dalmatie.
- St. Peter delivered from prison by an Angel; sketch of the above.* LONDON.
H. A. J. Munro,
113 Park Street.
1 ft. high; 1 ft. wide.
- St. Peter; head.* 78 c. high; 60 c. wide. PARIS.
ex-K. of the French
Lo. Sp. G. No. 165.
- St. Peter repenting.* 1 m. 65 c. high; 1 m. 11 c. wide. Ibid. No. 164.
- The Conversion of St. Paul.* The Apostle, fallen from a white horse, turns with open arms to the light in the heavens, wherein is seen Our Lord with the cross. 4 ft. 6 in. high; 6 ft. 1 in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 52.
- The Conversion of St. Paul; a large composition, and perhaps copied from a Flemish print. Doubtful. Figures nearly life-size.* SEVILLE.
Julian Williams,
Brit. Con.
- The Head of St. Paul.* 1 ft. 9 $\frac{3}{8}$ in. high; 2 ft. 9 in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 213.
- St. James the Apostle; in a crimson mantle, and with the pilgrim's scallop and staff, and holding in his left hand a book. Engraved by J. A. Salvador Carmona, and in the C. L.* 4 ft. 9 $\frac{1}{2}$ in. high; 3 ft. 10 in. wide. Roy. Mus. No. 189.
- The Martyrdom of St. Andrew the Apostle at Putras.* The martyr, on his X-shaped cross, and bathed in glory, occupies the centre of the picture; groups of men and women, and two mounted troopers, one holding a red flag; cherubs, with the palm and crown, above. 4 ft. 5 $\frac{1}{2}$ in. high; 5 ft. 9 $\frac{1}{2}$ in. wide. Roy. Mus. No. 182.

- The Martyrdom of St. Andrew*; apparently a sketch or a small repetition of the above.
4 ft. 3 in. high; 5 ft. 6 in. wide. } ENGLAND.
W. Miles, M.P.
Leigh Court,
Somerset. No. 11.
- St. John writing the Apocalypse*. From the collection of M. Robit at Paris this picture passed into the hands of Mr. Bryan, who sold it for 500 guineas to Henry Hope, Esq., from whom it was purchased by the late Mr. Miles.
5 ft. 9 in. high; 3 ft. 11 in. wide. } Ibid. No. 47.
- St. Athanasius*; a head. } LONDON.
E. of Clarendon,
1 Grosvenor Cr.
- St. Jerome*; in purple drapery, and reading a book; in the desert.
4 ft. 5½ in. high; 3 ft. 11 in. wide. } MADRID.
Q. of Spain.
Roy. Mus. No. 186.
- St. Jerome in the Desert*. Full length.
6 ft. 8½ in. high; 4 ft. 9 in. wide. } Roy. Mus. No. 550.
- St. Jerome*. } PARIS.
M.L.D. de Dalmatic.
R. de l'Université.
- St. Augustine, in black robes, kneeling, presents a flaming heart, transfixed with an arrow, to the Infant Saviour, seated on the knee of Our Lady*. Life-size; on panel. } SEVILLE.
Pub. Mus.
- St. Augustine kneeling at prayers*; behind him a violet curtain and a mitre and crosier; near the top of the canvas, a flaming heart, surrounded by the words, "INQVIETVM EST COR MEVM DONEC INVENIAT AD TE;" some vellum-bound folios lie on the ground. Purchased from Marshal Soult, by whom it was stolen from the convent of the Augustine friars at Seville. Engraved, on a small scale, at Paris, for an edition of the works of Bossuet. Full length; life-size. } LONDON.
George Tomline,
1 Carlton Ho. Ter.
- St. Augustine, with a child, on the sea-shore*. Chap. xii. p. 1053. Full length; life-size.
1 m. 80 c. high; 1 m. 35 c. wide. } PARIS.
ex-K. of the French
Lo. Sp. G. No. 169.
- St. Augustine writing*. Life-size. } SEVILLE.
Pub. Mus.
- St. Augustine writing*. Half-length; life-size. } SEVILLE.
Juan Govantes,
Calle de A. B. C.
No. 17.

St. Augustine receiving alms from Our Lord.
58 c. high ; 70 c. wide.

PARIS.
ex-K. of the French
Lo. St. Col. No. 112.

St. Augustine washing the feet of a pilgrim, in whom he discovers Our Lord by the stigmata. Bought from Don Julian Williams, who obtained it from the nunnery of S. Leandro at Seville. This fine specimen of Murillo's second style is, by an error of a kind very unusual in a French catalogue, ascribed only to the school of Murillo.
2 m. 50 c. high ; 1 m. 70 c. wide.

PARIS.
ex-K. of the French
Lo. St. Col. No. 135.

*S^{ta}. Justa ;
S^{ta}. Rufina ;
St. Ferdinand ;
St. Leander ;
St. Laureano ;
St. Hermenegild ;
St. Isidore ;
St. Pius ;* } busts ; life-size ; in oval frames.

SEVILLE.
Cathedral
Chapter-room.

St. Leander, seated. A portrait of Alonso de Herrera, *Apuntador del coro* to the Cathedral. Chap. xii. p. 1000. Full length ; life-size.

Sacristy.

St. Isidore, seated. A portrait of the Licentiate Juan Lopez Talaban. Chap. xii. p. 1000. Full length ; life-size.

Ibid.

The Dream of the Roman Senator and his wife, which produced the Church of S^{ta}. Maria Maggiore at Rome. Chap. xii. p. 1006. Formerly in the church of S^{ta}. Maria la Blanca at Seville. Engraved in outline by Madame Soyer, in Huard's *Vie complète des Peintres Espagnols* ; part ii. Figures life-size.

MADRID.
Acad. of S. Fern.

The Roman Senator and his Wife telling their Dreams to Pope Liberius. Chap. xii. p. 1006. Companion piece of the above, and painted for the same church. Figures life-size.

St. Gil standing in the air in an ecstasy, in the presence of Pope Gregory II. Chap. xii. p. 996. A composition of five figures, painted for the small cloister of the Franciscan convent at Seville, whence it was stolen by Marshal Soult, from whose hands it passed into the collection of M. Aguado, Marquess de las Marismas, at Paris, where it was engraved, with others of his pictures, by Tavernier. Figures about half life-size.
5 ft. 1 in. high ; 5 ft. 10 in. wide.

LONDON.
Wm. Buchanan,
46A Pall Mall.

- Head of a monk*; a study for the companion of St. Gil, who stands immediately behind him in the above picture. SEVILLE.
J. M. Escazena.
1 ft. 5 in. high; 1 ft. wide.
- St. Bonaventure and St. Leander, in white robes*; one of them holding the model of a church; a cherub holds the mitre of the second. Formerly in the Capuchin convent. Life-size. SEVILLE.
Pub. Mus.
- St. Bonaventure writing his Memoirs after death*; dying, it is said, before the work was finished, he was permitted to return to the world for three days, to complete it. Purchased from Don A. Bravo of Seville. Very doubtful. PARIS.
ex-K. of the French
Lo. Sp. G. No. 172.
1 m. 32 c. high; 1 m. 8 c. wide.
- St. Roderick*. Bought from the family of the Canon Pereda at Seville. Ibid. No. 176.
2 m. 5 c. high; 1 m. 21 c. wide.
- St. Florian*; in a deacon's dress, resting his right hand on a millstone attached to his neck by a cord, and his left on an X-shaped cross; and beside him are St. Dominic and St. Peter the Dominican; in the background, through a grated window, his martyrdom, drowning in the sea, is represented. Go. Figures life-size. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 29.
8 ft. 6 in. high; 5 ft. 9 in. wide.
- St. Peter the Dominican kneeling at an altar*; his head is about to be cut off by two ruffians; above, an angel and three cherubs wait to receive his soul. LONDON.
T. Purvis, Q.C.
2 Stone Buildings,
Lincoln's Inn.
6 ft. 10 in. high; 4 ft. 10 in. wide.
- Martyrdom of St. Peter the Dominican*; kneeling at his prayers, he is killed by two assassins. Go. This is probably the picture which Godoy carried off from the church of the Inquisition at Seville, leaving in its place a copy by Joaquin Cortes. Figures life-size. ST. PETERSBURG.
Emp. of Russia.
Herm. Salle iii.
No. 9.
9 ft. 5 in. high; 6 ft. 9 in. wide.
- St. Bernard fed with milk from the bosom of Our Lady, who appears to him with the Infant Saviour*. Chap. xii. p. 1085. Engraved by F. Muntaner, and, in outline, in Mrs. O'Neil's *Dictionary of Spanish Painters*, part i. Figures life-size. MADRID.
Q. of Spain.
Roy. Mus. No. 315.
11 ft. 2 in. high; 8 ft. 11 in. wide.
- St. Ildefonso, Archbishop of Toledo, invested with the holy chasuble, by Our Lady, in his Cathedral*. Chap. xii. p. 1087. Engraved by F. Selma. Figures life-size. Roy. Mus. No. 326.
11 ft. 1 in. high; 9 ft. wide.

St. Ferdinand; armed and robed, standing, with a sword in his right hand, and a globe in his left. Full length; life-size. } SEVILLE.
Cathedral.
Contaduria Mayor.

St. Ferdinand; crowned and robed, with a sword in his right hand, and a globe in his left. Bust, life-size. } Library.

St. Ferdinand; armed and robed, kneeling at prayer; two cherubs above. Small full-length figure. *C. L.*, and engraved in 1791 by M. Salvador Carmona. MADRID.
Q. of Spain.
Roy. Mus. No. 159.
2 ft. high; 1 ft. 4 in. 2 lines wide.

St. Ferdinand. Bust. Painted on a medallion, and supported by cherubs. MADRID.
Nat. Mus.

St. Ferdinand; in his robe and crown, with a sword in his right hand and a globe in his left. Bust, within an oval border, at the top of which are three cherubs, two of them holding aside a curtain; and at the bottom, two other cherubs holding a scroll. The border is inscribed with these words, "*Vera effigies divi FERDINANDI III., Regis Castellæ et Legionis.*" The scroll contains these lines:—

"*Magni FERDINANDI veros in imagine vultus
Aspicis, expressit quos tibi docta manus.
Hujus Alexandri faciem qui pinxit Apellem
Fors dedit, ast animum pingere nemo potest.*"

From the inscription on the border it would appear that the head of the saint was copied from the authentic portrait preserved in the nunnery of San Clemente. Chap. ii. p. 83. The picture, painted on canvas in black and white, was evidently executed for the purpose of being engraved by M. Arteaga for La Torre Farfan's *Fiestas de Sevilla* (chap. xii. p. 1003, note 1, and xiv. p. 1303), as it exactly tallies with his plate even in size. It was purchased, in 1830 or 1831, at Cadiz, by Don J. M. Escazena, and sold by him for £11 to Sir J., then Mr., Brackenbury, British Consul there.

11 in. high; 7½ in. wide.

The Porciuncula; Our Lord and the Blessed Virgin appearing to St. Francis of Assisi, in his cavern in Mount Alvernus; formerly the altar-piece of the church of the Capuchins at Seville. Chap. xii. p. 1039. An immense picture; figures life-size. MADRID.
Nat. Mus.

The Porciuncula. Our Lord and the Virgin appear to St. Francis of Assisi, kneeling in his hermitage, and offering them the roses which bloomed from the thorns where-with he had scourged himself during the previous winter. MADRID.
Q. of Spain.
Roy. Mus. No. 54.
Chap. vii. p. 504.

7 ft. 5 in. high; 5 ft. 3 in. wide.

- The Porciuncula* ; Our Lady, with the Saviour, appearing to St. Francis of Assisi, who is kneeling at his prayers. Purchased in 1830 from Don Julian Williams. 3 ft. 5 in. high ; 2 ft. 7 in. wide. ENGLAND. Sir W. Eden, Bart. Windlestone Hall, Durham.
- St. Francis of Assisi supporting the body of Our Lord, nailed by the left hand to the Cross* ; above, in the clouds, are two cherubs. Chap. xii. p. 1041. Formerly in the Capuchin convent. Life-size. SEVILLE. Pub. Mus.
- St. Francis of Assisi at prayers.* Small. LONDON. D. of Wellington, Apsley House.
- St. Francis of Assisi praying, and receiving the Stigmata of Our Lord's wounds.* "The finest picture in Cadiz, and in Murillo's best manner."—*Handbook*, ed. 1847, p. 9. Life-size. CADIZ. Hospital.
- St. Francis of Assisi at prayers.* 1 m. 70 c. high ; 1 m. 12 c. wide. PARIS. ex-K. of the French Lo. Sp. G. No. 166.
- St. Francis healing a cripple at the door of a church* ; in the background stand two Franciscan friars. Figures life-size. 6 ft. 9½ in. high ; 4 ft. 6¼ in. wide. MUNICH. K. of Bavaria. Roy. Pin. No. 380.
- St. Francis de Paula, with his hands clasped.* Bust ; life-size. 2 ft. 6 in. high ; 1 ft. 9¼ in. wide. MADRID. Q. of Spain. Roy. Mus. No. 323.
- St. Francis de Paula* ; in his linen robes, leaning on a stick, and pointing with his right hand to heaven, which opening, discovers a glory, with the word "CHARITAS" inscribed. Half-length ; life-size. 3 ft. 9 in. high ; 3 ft. 7 in. wide. Roy. Mus. No. 173.
- St. Francis de Paula* ; leaning on his staff, and kneeling on a stone, as if in contemplation. 4 ft. high ; 3 ft. wide. Roy. Mus. No. 174.
- St. Francis de Paula.* Full length ; life-size. MADRID. Nat. Mus.
- St. Francis de Paula kneeling at prayer.* Life-size. CADIZ. Hospital.
- St. Francis de Paula and two other holy men at sea on a cloak.* After the expulsion of the French from Seville, this picture was hung over the principal altar in the conventual church of San Francisco de Paula. Purchased from Don Julian Williams. Doubtful. Figures life-size. 2 m. high ; 2 m. 70 c. wide. PARIS. ex-K. of the French Lo. St. Col. No. 121.

- A Franciscan Friar, with a ragged youth kneeling before him, and clinging to the cord round the friar's waist. Painted for the small cloister of the Franciscan convent at Seville, whence it was stolen by Marshal Soult. Chap. xii. p. 994. Figures full length; somewhat less than life-size. About 8 ft. high; 7 ft. wide.*
- A Franciscan kneeling in the air, being overtaken by a holy rapture while at work in the convent kitchen; his functions as cook meanwhile being carried on by angels. Chap. xii. p. 996. A composition of twelve figures. Painted for the small cloister of the Franciscan convent, whence it was stolen by Marshal Soult. Figures somewhat less than life-size. About 6 ft. high; 10 ft. wide.*
- A Franciscan praying over the dead body of a Grey Friar. Chap. xii. p. 996. Formerly in the small cloister of the Franciscan convent at Seville, and the only one not stolen by Soult. Figures life-size.*
- St. Anthony of Padua, kneeling at his prayers, is visited by the Infant Saviour. Chap. xii. p. 1002. Figures greater than life-size.*
- St. Anthony of Padua; study for the figure of the saint in the above picture.*
- St. Anthony of Padua kneeling, with the Infant Saviour in his arms; two cherubs, with book and lilies, standing at his side, and five hovering in the glory above. Perhaps the picture mentioned by Cean Bermudez as belonging to the convent of San Pedro Alcantara at Seville, of which Don Julian Williams possessed a small sketch or study. Life-size.*
- St. Anthony of Padua kneeling, with the Infant Saviour in his arms. The same composition as the last.*
- St. Anthony, with the Infant Saviour seated on an open folio, which the Saint appears to have been reading. Some cherubs hover in glory above. From the Capuchin convent. Life-size.*
- St. Anthony, with the Infant Saviour, who stands on an open folio which the Saint has been reading. From the Capuchin convent. Life-size.*

PARIS.

Ml. D. de Dalmatie,
R. de l'Université.

ENGLAND.

Richard Ford,
Hevitre, Devon.

SEVILLE.

Cathedral.

SEVILLE.

J. M. Escazena.

BERLIN.

K. of Prussia.

Roy. Mus. Pi.

No. 403 a.

LONDON.

H. A. J. Munro,

113 Park Street.

SEVILLE.

Pub. Mus.

- St. Anthony of Padua and the Infant Saviour.*
1 m. 14 c. high ; 89 c. wide. } PARIS.
ex-K. of the French
Lo. Sp. G. No. 170.
- St. Anthony of Padua (erroneously called in the catalogue St. Francis of Assisi) receiving the Infant Saviour in his arms.*
27 c. high ; 19 c. wide. } Lo. Sp. G. No. 167.
- St. Anthony of Padua (erroneously called in the Catalogue St. Francis of Assisi) caressing the Infant Saviour.*
About 1 ft. 3 in. high ; 1 ft. wide. } LONDON.
D. of Sutherland,
Stafford H. No. 55.
- St. Felix of Cantalisi restoring to Our Lady the Infant Saviour, whom she had placed in his arms. From the Capuchin convent. Chap. xii. p. 1042. Figures life-size.* } SEVILLE.
Pub. Mus.
- St. Felix of Cantalisi and the Infant Jesus ; known as "San Felix de las arrugas," of the wrinkles, from the force with which his wrinkled hand is painted. From the Capuchin convent. Life-size.* }
- St. Felix of Cantalisi.*
2 m. 6 c. high ; 2 m. 6 c. wide. } PARIS.
ex-K. of the French
Lo. Sp. G. No. 173.
- St. John of God sinking under the weight of a sick man, and assisted by an Angel. Chap. xii. p. 1024.* } SEVILLE.
Hosp. of Char.
- St. John de la Cruz in the white robes of a Carmelite ; clasp- ing to his breast a wooden cross, and kneeling at an altar, on which is a crucifix and some lilies ; over his head a flood of glory, in which appear the heads of cherubs ; four vellum folios, lettered "Subida de Mo.(nte) Car.(melo)," "Escura Noche," "Cantico del Alma," and "Llama de Amor," lie on the ground. Formerly, says the King of Holland's private Catalogue, in a convent at Zaragoza, and supposed to be the portrait of the devout benefactor, by whom it was presented to the brotherhood. Full length ; life-size.* } THE HAGUE.
K. of Holland.
Roy. Pal.
- St. Thomas of Villanueva, the Almoner, Archbishop of Valencia, as a boy, dividing his clothes between four ragged urchins. Building in the background, and figures, amongst which is a white horse standing at a door. Formerly in the collection of Don Manuel Godoy, ex-Prince of the Peace, who presented it (?) to Marshal Sebastiani, from whom it was purchased in 1815. Figures life-size.*
7 ft. 1 in. high ; 4 ft. 9 in. wide. } LONDON.
Ld. Ashburton,
82 Piccadilly.
- St. Thomas of Villanueva dividing his clothes among some beggar boys ; a sketch for the above picture. Purchased at Seville from Don Julian Williams, who picked it up for half a dollar in the Feria.*
About 2 ft. high ; 1 ft. 3 in. wide. } ENGLAND.
Ld. Ashburton,
The Grange,
Hants.

- St. Thomas of Villanueva giving alms at the door of his Cathedral.* Formerly in the Capuchin convent. Chap. xii. p. 1042. Life-size.
10 ft. 3 in. high ; 6 ft. 9 in. wide. SEVILLE.
Pub. Mus.
- St. Thomas of Villanueva giving alms at the door of his Cathedral.* Brought to England in 1805, by Mr. Irvine, from a Capuchin convent at Genoa, and sold to Mr. Wells for £1,000. Chap. xii. p. 1043. Figures somewhat less than life. ENGLAND.
William Wells,
Redleaf, Kent.
- St. Thomas of Villanueva dispensing alms at the door of his Cathedral.* Formerly in the Augustine convent at Seville. PARIS.
ex-K. of the French
Lo. Sp. G. No. 171.
1 m. 30 c. high ; 1 m. 76 c. wide.
- St. Thomas of Villanueva giving his garments to the poor ; a sketch.* PARIS.
ex-K. of the French
Lo. St. Col. No. 120.
27 c. high ; 36 c. wide.
- The Apotheosis of Philip II., King of Spain* (so called by M. Thoré) ; a composition of six male figures, gazing at the ball of fire in which the soul of that monarch is supposed to be ascending to heaven. Chap. xii. p. 995. Formerly in the small cloister of the Franciscan convent at Seville, whence it was stolen by Marshal Soult. PARIS.
Ml. D. de Dalmatie,
R. de l'Université.
About 8 ft. high ; 7 ft. wide.
- St. Diego de Alcalá kneeling in the act of blessing a copper pot of broth.* Formerly in the small cloister of the Franciscan convent at Seville, pillaged by Marshal Soult. A composition of many figures somewhat less than life-size. About 8 ft. high ; 7 ft. wide.
- St. Diego de Alcalá* (erroneously called in the catalogue *St. Francis of Assisi*) bearing the cross. Doubtful. PARIS.
ex-K. of the French
Lo. Sp. G. No. 168.
1 m. 75 c. high ; 1 m. 7 c. wide.
- St. Diego of Alcalá.* Very doubtful. Lo. Sp. G. No. 177.
1 m. high ; 78 c. wide.
- A Saint in ecstasy.* Lo. O. G. No. 1129.
1 m. 4 c. high ; 82 c. wide.
- St. Mary Magdalene ; with a crimson drapery and a tattered grey tunic ; seated in a cavern with her eyes turned to heaven.* MADRID.
Q. of Spain.
Roy. Mus. No. 82.
5 ft. 6 in. high ; 4 ft. 5½ in. wide.
- St. Mary Magdalene.* Possibly the picture from which Raphael Morghen's and J. Balestra's engravings were executed. ROME.
D. of Bracciano,
Bracciano Palace.

- St. Mary Magdalene kneeling, with her arms crossed on her bosom, and looking to heaven.* Bought from Don Ant. Bravo at Seville. Engraved as far as the waist by A. Collier, 1845. Full length; life-size.
1 m. 48 c. high; 1 m. 4 c. wide.
- The Marriage of St. Catherine.* The last work of Murillo. Chap. xii. p. 1054. Figures life-size.
- St. Catherine.*
1 m. 60 c. high; 1 m. 12 c. wide.
- St. Catherine.* Stolen by Marshal Soult from the church of St. Catherine at Seville. Small half-length figure.
- S^{ta}. Justa and S^{ta}. Rufina, patron saints of Seville, holding between them the Giralda of the Cathedral.* From the Capuchin convent. Chap. xii. p. 1040. Life-size.
7 ft. 6 in. high; 6 ft. 3 in. wide.
- S^{ta}. Justa, with pot and palm-branch.* Bust, life-size.
- S^{ta}. Rufina, with pot and palm-branch.* Bust, life-size.
- St. Elizabeth of Hungary, Duchess of Thuringia, tending the Sick in her Hospital.* Formerly in the Hospital of Charity at Seville, whence Marshal Soult carried it to the Imperial Louvre. When restored to Spain in 1814, with many other pictures, it was detained at Madrid by the Government as a hostage for the expenses of the transport from Paris, which it appears the Brotherhood of Charity either could not or would not pay. Chap. xii. p. 1025. C. L. and F. L. Figures life-size.
- Death of S^{ta}. Clara.* Chap. xii. p. 995. Painted for the small cloister of the Franciscan convent at Seville, and stolen from thence by Marshal Soult. A composition of many figures, somewhat less than life.
- Death of S^{ta}. Clara.* Very doubtful and worthless.
33 c. high; 66 c. wide.
- S^{ta}. Rosa of Lima* (chap. xiii. p. 1190) *and the Infant Saviour.* This picture, on which is inscribed the name of Murillo, was formerly in the collection of the Marquess of Diegma at Granada. A picture on the same subject, but differently treated, was formerly in the Royal Palace at Madrid, and was engraved by Blas Amettler. Figures life-size.
5 ft. 8 in. high; 4 ft. 4 in. wide.
- PARIS.
ex-K. of the French.
Lo. Sp. G. No. 159.
- CADIZ.
Hospital.
- PARIS.
ex-K. of the French
Lo. Sp. G. No. 174.
- PARIS.
M.D. de Dalmatie,
R. de l'Université.
- SEVILLE.
Pub. Mus.
- LONDON.
D. of Sutherland,
Stafford Ho. No. 54.
- Stafford Ho. No. 53.
- MADRID.
Acad. of S. Fern.
- PARIS.
M.D. de Dalmatie,
R. de l'Université.
- PARIS.
ex-K. of the French
Lo. Sp. G. No. 175.
- ENGLAND.
Geo. Bankes, M.P.
Kingston Hall,
Dorset.

- S^{ta}. Rosa of Lima kneeling with the Infant Saviour.* Inscribed with Murillo's name. Purchased at Cadiz about 1831. Figures full length ; life-size. LONDON.
The late Sir John Brackenbury.
- Two Nuns, in black and white drapery ; one of them kneeling.* MADRID.
Life-size. José Madrazo.
- Female Saint with palm-branch.* Bust, life-size. LONDON.
D. of Wellington, Apsley House.

FANCY COMPOSITIONS AND FIGURES.

- Young Man playing on a harp.* Very doubtful. PARIS.
43 c. high ; 57 c. wide. ex-K. of the French
Lo. Sp. G. No. 179.
- Two Boys seated on the ground ; one eating grapes, and the other a water-melon.* Chap. xii. p. 1088. G. L. Full length ; life-size. MUNICH.
K. of Bavaria.
4 ft. 6 in. high ; 3 ft. 4 in. wide. Roy. Pin. No. 354.
- Two Boys eating fruit ; a repetition of the above picture.* SCOTLAND.
4 ft. 5 in. high ; 4 ft. 8 in. wide. John Balfour,
Balbirnie, Fife.
- Two Boys eating fruit ; a repetition of the above picture.* ENGLAND.
5 ft. 4 in. high ; 4 ft. 4 in. wide. Geo. Bankes, M.P.
Kingston Hall,
Dorset.
- Two Boys throwing dice ; a third, with a dog, stands by eating bread.* G. L. Full length figures ; life-size. MUNICH.
4 ft. 6 in. high ; 3 ft. 4 in. wide. K. of Bavaria.
Roy. Pin. No. 363.
- Two Boys eating bread and fruit, with a dog by their side.* G. L. Full length figures ; life-size. Roy. Pin. No. 376.
4 ft. 2½ in. high ; 2 ft. 6 in. wide.
- Four Boys, two of them playing cards, at the door of a hut.* G. L. Figures life-size. Roy. Pin. No. 383.
3 ft. 7 in. 2 lines high ; 2 ft. 11½ in. wide.
- Three ragged Boys, one of them a Negro, who appears to be begging for a share of a cake in the hands of one of the others.* Figures full length ; life-size. ENGLAND.
Dulwich College,
Surrey, No. 283.
- Two ragged Boys ; one standing munching bread, and the other seated, and apparently inviting him to play at chuck-farthing.* Engraved in mezzotint by Say. Figures full length ; life-size. No. 284.

- Boy, herding cattle and ridding himself of vermin.*
4 ft. 6 in. high ; 3 ft. 3 in. wide. ENGLAND.
E. of Lonsdale,
Lowther Castle,
Westmoreland.
- Boy, in a red dress, holding a dog by the ear, hunts for vermin
in the body of the beast, greatly to its dissatisfaction.*
2 ft. high ; 1 ft. 7 in. wide. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 106.
- Boy with a basket and a dog.* Chois. Half length.
2 ft. 5 in. high ; 1 ft. 4 in. wide. No. 1.
- Two Boys eating fruit.*
1 ft. 1 in. high ; 10 in. wide. ENGLAND.
E. of Lonsdale,
Lowther Castle.
- Boy eating a pie ; by his side a basket of fruit, and a dog
snuffing at the meat on its passage to its master's mouth.*
Small. SCOTLAND.
E. of Elgin,
Broom Hall, Fife.
- Beggars regaling.* ENGLAND.
M. of Exeter,
Burghley House,
Northamptonsh.
- Two Beggar Boys.* ENGLAND.
D. of Marlborough,
Blenheim, Oxford.
No. 133.
- Four Boys eating fruit.* Figures half length. Life-size. PARIS.
Ml. D. de Dalmatie,
R. de l'Université.
- Peasant Boy looking out of a window.* Formerly in the col-
lection of the Marquess of Lansdowne, and presented to
the nation by M. Zachary, Esq. Engraved by Rogers
and Humphreys. Bust, life-size.
1 ft. 9 in. high ; 1 ft. 3 in. wide. LONDON.
Nat. Gal. No. 74.
- Ragged Boy, sitting on the ground, hunting for vermin on his
person.* Chap. xii. p. 1088. Engraved by Masson.
1 m. 34 c. high ; 1 m. 9 c. wide. PARIS.
ex-K. of the French
Lo. O. G. No. 1130.
- Boys with a basket.* STOCKHOLM.
Roy. Mus. No. 261.
- Boy with a glass of wine.* No. 262.
- Diogenes throwing away his cup.* ENGLAND.
M. of Exeter,
Burghley House.

A Peasant dancing.

Man with a spade.

Beggar Boy.

A Herd-Boy.

A Shepherd.

A laughing Boy, crowned with ivy leaves, and with a pipe in his hands. Formerly in the collections of M. Lebrun and Sir Thomas Baring. On panel. Bust, life-size.
1 ft. 9 in. high; 1 ft. 6 in. wide.

A Woman and a Girl at a window. Formerly in the collection of the Duke of Almodovar at Madrid, where it was purchased, in 1823, by Lord Heytesbury, then English minister at the Court of Spain. Engraved by J. Ballester, and in a woodcut of this work. Chap. xii. p. 1092. Figures life-size.

4 ft. high; 3 ft. 4 in. wide.

A Woman and a Girl at a window. A repetition of the above picture. It was presented by a Spanish grandee to Mr. Munro's father, British Consul-General at Madrid. Engraved in mezzotint by Bromley, and called, *A Spanish Girl with her nurse.*

4 ft. high; 3 ft. 4 in. wide.

Old Woman picking vermin from the head of a boy, supporting his head on her lap, while he feeds his dog with a crust. Etched by Hauber and Weiss; engraved in mezzotint by Pichler. Full length figures; life-size.

4 ft. 5 in. high; 3 ft. 4 in. wide.

Old Woman spinning with a distaff. Chap. xii. p. 1091. Bust, life-size.

2 ft. 2½ in. high; 1 ft. 10 in. wide.

Old Woman with a distaff. Doubtful. Three-quarters length; life-size.

Girl, with a white turban, decked with a rose, and holding flowers in the end of her scarf. Formerly in the cabinet of M. Randon de Boissy, whence it was sold for 900 louis to M. de Calonne, at whose sale M. Desenfans purchased it for £640. The canvas, being too small, appears to have been pieced. Engraved by Robinson. Knee-piece, life-size.

VIENNA.
Prince Esterhazy,
Esterhazy Palace.

THE HAGUE.
K. of Holland.
Roy. Mus.

VENICE.
Manfrini Palace.

ENGLAND.
W. Coningham,
26 Sussex Square,
Brighton.

ENGLAND.
Ld. Heytesbury,
Heytesbury Ho.
Wilts.

SCOTLAND.
H. A. J. Munro,
Novar, Ross-shire.

MUNICH.
K. of Bavaria.
Roy. Pin. No. 382.

MADRID.
Q. of Spain.
Roy. Mus. No. 324.

MILAN.
Acad. of Arts,
Pin. of Brera.
No. 134.

ENGLAND.
Dulwich College,
Surrey. No. 248.

- Gipsy Girl.* Chap. xii. p. 1091. Bust, life-size.
2 ft. 3 in. high ; 1 ft. 6½ in. wide. MADRID.
Q. of Spain.
Roy. Mus. No. 313.
- Girl with a white mantilla.* Life-size. LONDON.
R. S. Holford,
Dorchester House.
- Girl with a basket of fruit, counting the money which she has
been paid by a boy.* Figures life-size.
4 ft. 6 in. high ; 3 ft. 6 in. wide. DRESDEN.
K. of Saxony.
Roy. Gal. P. ii.
No. 537.
- Girl, sitting on a stone, pays for fruit out of a boy's basket.* MUNICH.
Engraved, in mezzotint, by Pichler, and in a G. L.
Full length figures ; life-size.
4 ft. 7 in. high ; 3 ft. 5½ in. wide. K. of Bavaria.
Roy. Pin. No. 375.
- Girl paying a boy for fruit.* A repetition of the above
picture. SPAIN.
J. D. Gordon,
Brit. Vice-Consul,
Xeres de la Fron-
tera.
- Girl with fruit.* Bust, life-size. LONDON.
D. of Sutherland,
Stafford Ho. No. 50.
- Girl, in a green and red dress, with a basket of fruit, wiping
her face with a corner of the handkerchief which covers her
head.* Choix. Engraved by Weisbrod.
2 ft. 6 in. high ; 1 ft. 11 in. wide. ST. PETERSBURG.
Emp. of Russia.
Herm. No. 10.
- Girl.* VIENNA.
Prince Esterhazy,
Esterhazy Palace.
- Female Figure.* Half-length. ROME.
P. Doria Pamphili,
Doria Palace.
- A Bacchante, crowned with grapes and vine-leaves.* A head. ENGLAND.
Life-size. William Wells,
Redleaf, Kent.
- A Cupid, peeping from behind a red curtain.* SEVILLE.
Julian Williams,
Brit. Con.
- A Cupid, standing, with his back half turned.*
- A square basket containing pomegranates and grapes, placed on
a table, on which lie two broken pomegranates and a roll
on a folded napkin.* Purchased for ten guineas at the
sale of Sir J. M. Brackenbury's pictures, at Messrs.
Christie & Manson's, May 26th, 1848. SCOTLAND.
W. Stirling,
Keir, Perthshire.
- 2 ft. 1½ in. high ; 2 ft. 7½ in. wide.

PORTRAITS.

- Don Justino Neve y Yevenes, Canon of Seville, seated.* Chap. xii. p. 1051. Formerly in the Hospital de los Venerables at Seville, and afterwards sold, in 1804, at M. de la Hunte's sale, to Geo. Watson Taylor, Esq., M.P., for 1000 guineas, and again sold, at the sale of that gentleman's effects at Erlestoke, Wilts, in July 1832, for 480 guineas. Full length; life-size.
- ENGLAND.
M. of Lansdowne,
Bowood, Wilts.
No. 28.
- A Gentleman dressed in black, with a small white collar, and standing near a table, on which he places a paper; called the brother of Murillo; perhaps his brother-in-law, Don J. de Veitia Linage.* Chap. xii. p. 1057. Half-length.
- ST. PETERSBURG.
Emp. of Russia.
Herm. No. 77.
- 3 ft. 7 in. high; 2 ft. 9 in. wide.
- Don Andres de Andrade, "Pertigero" or Verger of the Cathedral of Seville, with a white dog.* Bought from Sir John Brackenbury, English Consul at Cadiz, who purchased it from Don Antonio Bravo at Seville. Chap. xii. p. 1090. Full length; life-size.
- PARIS.
ex-K. of the French
Lo. Sp. G. No. 182.
- 1 m. 98 c. high; 1 m. 16 c. wide.
- Don Andres de Andrade, with a white dog.* Repetition of the above, but much the better of the two. On pedestal of pillar behind are the words, "D. Andres de Andrade y la Cal." Full length; life-size.
- ENGLAND.
Sir A. Aston, G.C.B.
Aston Hall,
Cheshire.
- Don Miguel Mañara Vicentelo de Leca, Knight of Calatrava, restorer of the Hospital of Charity at Seville.* Chap. xii. pp. 1014-17, note. Purchased, about 1828, from the widow of the Marquess of Loreto, by Don Julian Williams. Chap. xii. p. 1090. In the catalogue the name is misspelt, and the picture placed amongst the works of unknown masters, the more usual practice of Louvre catalogue-makers being to ascribe the works of those artists to Murillo. A head, painted within an oval border, inscribed with the good man's name and a date; life-size.
- PARIS.
ex-K. of the French
Lo. St. Col. No. 215.
- 55 c. high; 41 c. wide.
- A Knight of Santiago.* Painted within an elaborate border of marble. Bust, life-size.
- LONDON.
Col. H. Baillie, M.P.
34 Mortimer St.
Cavendish Sq.
- A Cardinal, seated in an arm-chair, in white robes, with scarlet cape; with his scarlet cap in his right hand.* Half length; life-size.
- BERLIN.
K. of Prussia.
Roy. Mus.
P. i. No. 403 c.
- 3 ft. 9½ in. high; 3 ft. ¾ in. wide.

- A Gentleman.* Bust. Life-size. Painted within an oval border. LONDON.
D. of Sutherland,
Stafford Ho. No. 51.
- Father Hortensio Villavizinas, in a black and white habit.* Bust. Life-size. SEVILLE.
Juan Govantes,
Calle de A. B. C.
No. 17.
- Father Cabanillas, a barefooted Friar.* Bust; life-size. MADRID.
Q. of Spain.
Roy. Mus. No. 322.
2 ft. 8½ in. high; 2 ft. 2½ in. wide.
- Murillo, in his youth.* Chap. xii. p. 1066. Formerly in the collection of Don Bernardo Iriarte at Madrid, and at the death of that gentleman, purchased by Don Francisco de la Barrera Enguidanos, at whose death it became the property of Don Julian Williams, from whom it was bought for £1,000. } PARIS,
ex-K. of the French
Lo. Sp. G. No. 183.
1 m. 8 c. high; 76 c. wide.
- Murillo.* Bought from the Count de Maule at Cadiz. Bust; life-size. } Lo. St. Col. No. 123.
79 c. high; 65 c. wide.
- A Lady, with long auburn hair, a loose white robe, and violet mantle.* Chap. xii. p. 1091. Formerly in the possession of Lucien Buonaparte, and engraved, in outline, in the work in his gallery; and afterwards purchased by Edward Gray, Esq.; Buchanan's *Memoirs*, vol. ii. p. 282. Half-length; life-size. LONDON.
R. Sanderson, M.P.
48 Belgrave Sq.
- An old Woman, seated;* called the mother of Murillo, but apparently on slender evidence. It bears the date 1673. Doubtful. Knee-piece. } PARIS.
ex-K. of the French
Lo. St. Col. No. 122.
97 c. high; 71 c. wide.
- The Maid-servant of Murillo;* a middle-aged woman with a pestle and mortar. Doubtful. Knee-piece. } Lo. Sp. G. No. 180.
73 c. high; 57 c. wide.
- Mother Francisca Dorotea de Villalda, Abbess of the Dominican Convent of Nuestra Senora de los Reyes at Seville.* Chap. xii. p. 1090. A head. SEVILLE.
Cathedral.
Sac. of the Chalice.

LANDSCAPES.

- Landscape* ; a lake amongst rugged hills, with some buildings on its banks. 3 ft. 5 in. high ; 4 ft. 5 in. wide. } MADRID.
Q. of Spain.
Roy. Mus. No. 288.
- Landscape* ; rocky banks of a river, and figures. 3 ft. 5 in. high ; 4 ft. 5 in. wide. } Roy. Mus. No. 276.
- Landscape, with a ruined castle on a wooded hill* ; in the foreground a goatherd and goats, and two hunters with their dogs. 4 ft. 4 in. high ; 3 ft. 9 in. wide. } ST. PETERSBURG.
Emp. of Russia.
Herm. No. 59.
- Rocky landscape.* At Mr. Higginson's sale, 6th June 1846, bought in for £157, 10s. } ENGLAND.
E. Higginson,
Saltmarshe,
Herefordshire.
- Landscape.* Very doubtful. 1 m. 8 c. high ; 1 m. 87 c. wide. } PARIS.
ex-K. of the French
Lo. Sp. G. No. 181.

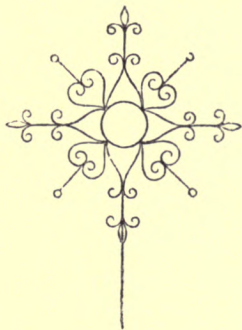
DRAWINGS

EXECUTED ON PAPER.

- Our Lord on the Cross.* Formerly in the collection of the Count of Aguila at Seville. In black and red crayons. 1 ft. 4 in. high ; 1 ft. 2 in. wide. } ENGLAND.
Richard Ford,
Hevitre.
- St. John Baptist, as a child, with a lamb.* In ink, and washed over with liquorice. }
- The Guardian Angel leading a child* ; sketch for the picture in the Cathedral ; p. 1605. About 9 in. high ; 5 in. wide. } SEVILLE.
Don Manuel Lopez
Cepero,
Dean of Seville.
- The Adoration of the Wise Men.* 27.5 c. high ; 23.3 c. wide. } PARIS.
ex-K. of the French
Lo. St. Col. No. 426.
- Two Angels contemplating the sleeping Infant Saviour.* The picture painted from this sketch, says the catalogue, has been engraved by Carmona. 17.6 c. high ; 13 c. wide. } Ibid. No. 427.

<i>Our Lady, seated, with the Infant Saviour on her knees.</i> 17.5 c. high ; 13 c. wide.	PARIS. ex-K. of the French Lo. St. Col. No. 428.
<i>Our Lady, with the Infant Saviour.</i> 11 c. high ; 8 c. wide.	Ibid. No. 429.
<i>St. Joseph seated, with the Infant Saviour standing on his knee.</i> 13.7 c. high ; 18 c. wide.	Ibid. No. 430.
<i>St. Joseph holding the Infant Saviour by the hand.</i> 24 c. high ; 17 c. wide.	Ibid. No. 431.
<i>The Infant Saviour, standing on a chalice, placed upon an altar, presents a crown to a kneeling female saint attended by two angels.</i> 23.5 c. high ; 16.5 c. wide.	Ibid. No. 432.
<i>St. John Baptist.</i> 14 c. high ; 16 c. wide.	Ibid. No. 433.
<i>Our Lord bearing his Cross.</i> 25 c. high ; 17.5 c. wide.	Ibid. No. 434.
<i>Our Lord on the Cross.</i> 30 c. high ; 17.5 c. wide.	Ibid. No. 435.
<i>Our Lady of the Immaculate Conception.</i> 27.5 c. high ; 18.3 c. wide.	Ibid. No. 436.
<i>The Porciuncula of St. Francis of Assisi.</i> 26.3 c. high ; 18 c. wide.	Ibid. No. 437.
<i>Our Lord.</i> A study, says the catalogue, for the picture of the Resurrection in the Academy of St. Ferdinand at Madrid ; see <i>supra</i> , p. 1622. 25.5 c. high ; 16.7 c. wide.	Ibid. No. 438.
<i>An Angel holding a Cross.</i> 21.3 c. high ; 15.5 c. wide.	Ibid. No. 439.
<i>An Angel holding a hammer and nails.</i> 20 c. high ; 13.5 c. wide.	Ibid. No. 440.
<i>An Angel, near a column, holding scourges.</i> 20 c. high ; 13.5 c. wide.	Ibid. No. 441.
<i>An Angel holding the Inscription I.N.R.I.</i> 22 c. high ; 14.5 c. wide.	Ibid. No. 442.
<i>An Angel holding a standard.</i> 22 c. high ; 14 c. wide.	Ibid. No. 443.
<i>An Angel holding the spear and the sponge.</i> 21.5 c. high ; 15 c. wide.	Ibid. No. 444.
<i>An Angel holding the crown of thorns.</i> 19.5 c. high ; 13.5 c. wide.	Ibid. No. 445.

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| <p><i>An Angel, holding in one hand a sword, and in the other a lantern.</i>
22 c. high ; 14 c. wide.</p> | <p>PARIS.
ex-K. of the French
Lo. St. Col. No. 446.</p> |
| <p><i>An Angel holding the dice with which the soldiers cast lots for Our Lord's garments.</i>
21.5 c. high ; 14 c. wide.</p> | |
| <p><i>Two Cherubs seated on clouds.</i> From Mr. Payne Knight's collection.
10 in. high ; $8\frac{3}{4}$ in. wide.</p> | <p>Ibid. No. 447.</p> |
| <p><i>Cupid with quiver.</i> From Mr. Payne Knight's collection.
Very doubtful.
$10\frac{3}{4}$ in. high ; 7 in. wide.</p> | |
| <p><i>Boy pointing ; in red crayons on brown paper.</i> From Sir Hans Sloane's collection. Bust.
$5\frac{1}{4}$ in. high ; 8 in. wide.</p> | <p>LONDON.
British Museum,
Print Room.</p> |
| <p><i>Cherubs ; with palm-branches, hovering amongst clouds, and supporting drapery and the crescent moon, with the horns downwards, from which it appears to have been the lower part of a larger composition probably representing Our Lady of the Immaculate Conception ; in red crayons on brown paper.</i> Formerly in the collection of Mr. Coesvelt.
$4\frac{3}{4}$ in. high ; $7\frac{1}{4}$ in. wide.</p> | |



MONOGRAMS OF ARTISTS.

Juan de Vingles



Juan d'Arphe

A

Josef Martinez

MRÑEZ

Antonio Pereda

AE

Josef de Ribera

SR R

Bartolomé Estévan Murillo

MB, BME

Francisco Ignacio Ruiz de la Iglesia

F. E. P. R.

Juan Cano de Arevalo

I. CAO.

Juan de Valdés Leal

J. B. F.
AIG

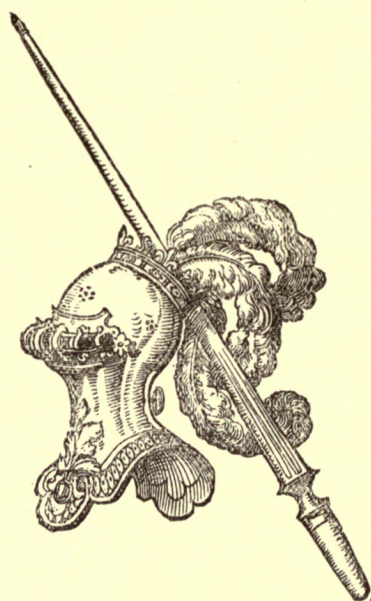
Lucas de Valdés

L. B.

Matias Arteaga

Mat. f.

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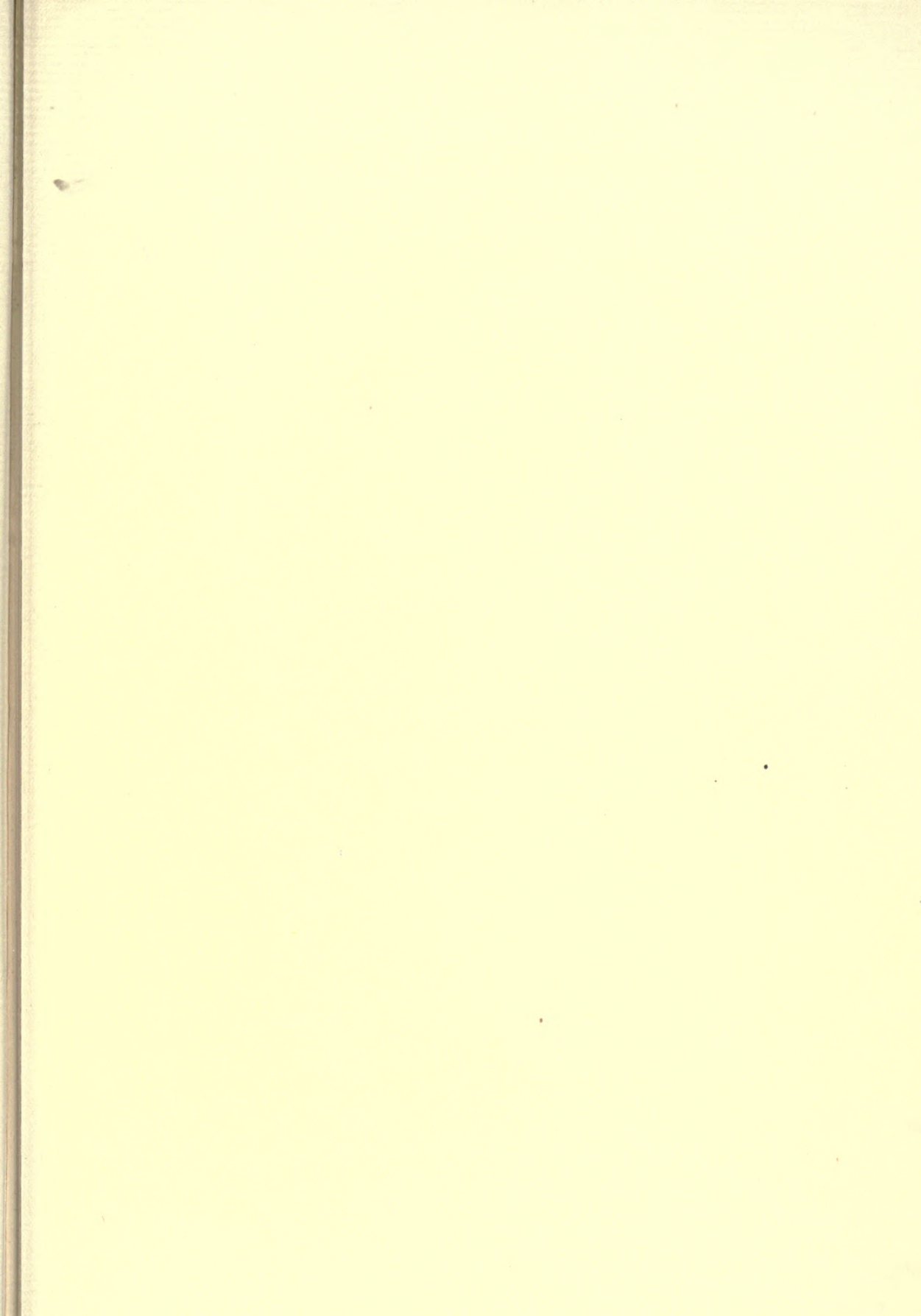
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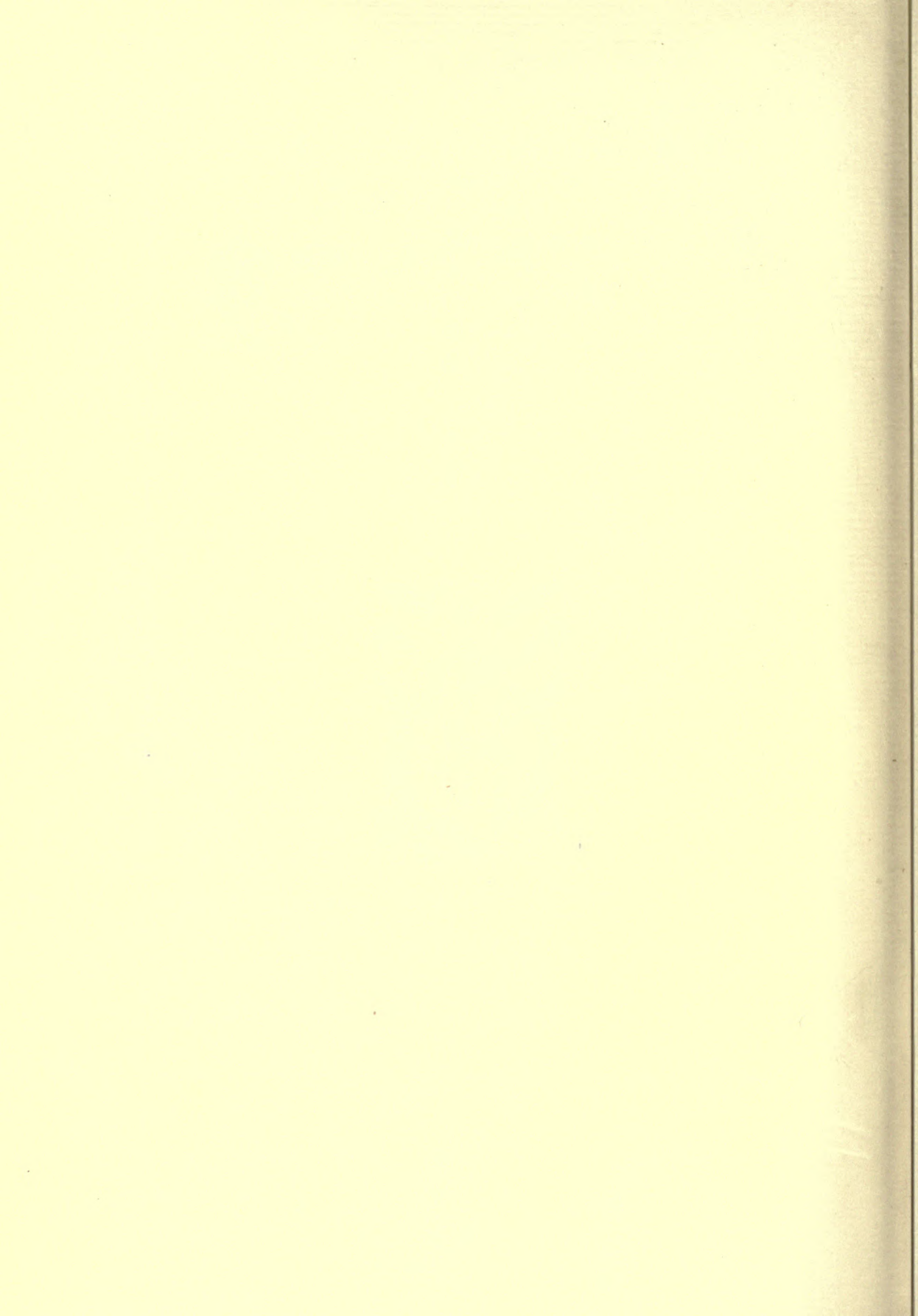
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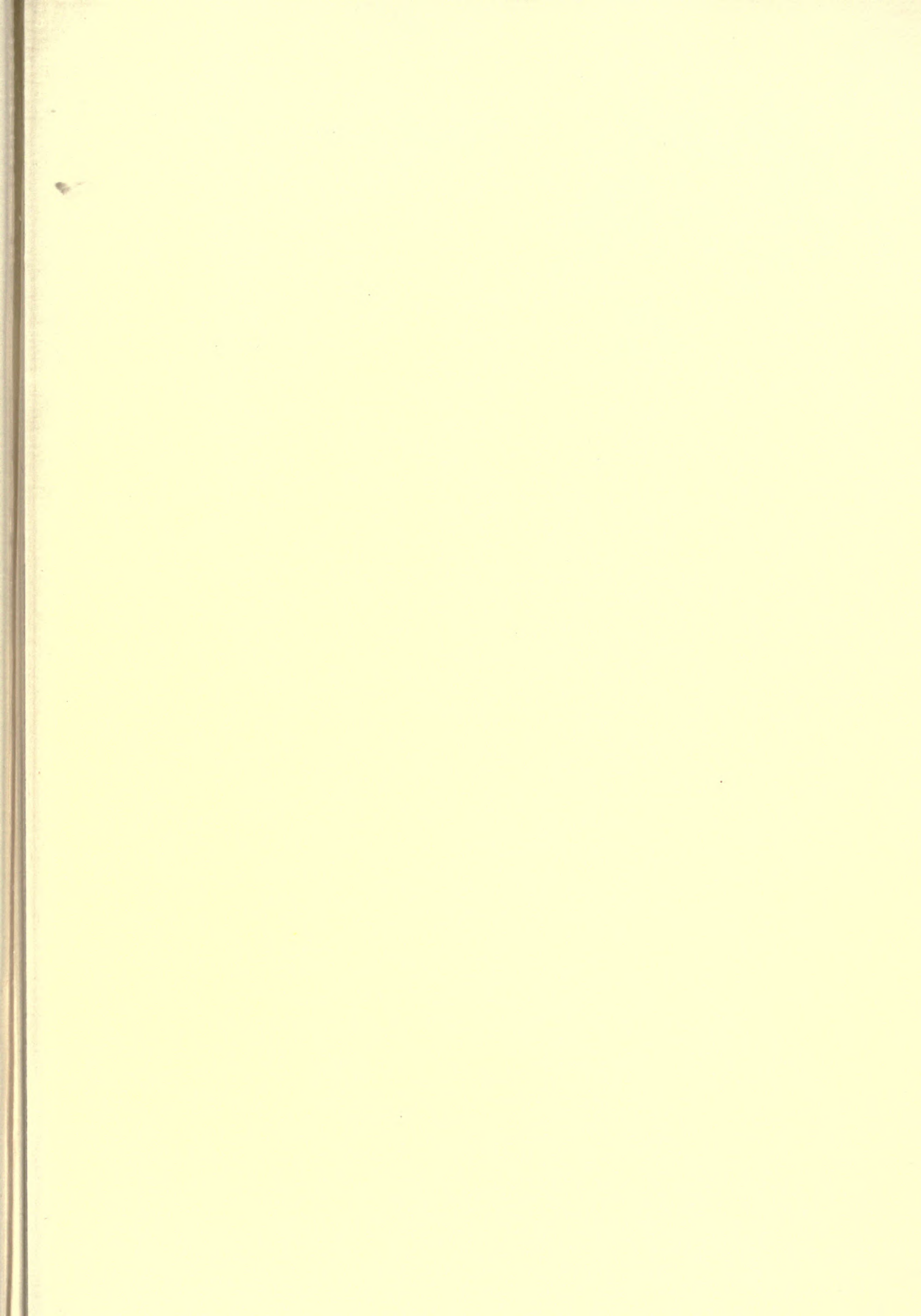
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